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KASUGA-ZINSYA SHRINE, FROM "KASUGA-GONEN REIGEN-KI" PICTURE-SCROLL

JAPANESE ARCHITECTURE

(THIRD EDITION)

BY

Prof. HIDE TO KISIDA, D. Sc.



BOARD OF TOURIST INDUSTRY
JAPANESE GOVERNMENT RAILWAYS

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EDITORIAL NOTE

It is a common desire among tourists to learn something of the culture of the countries they visit, as well as to see their beautiful scenery. To see is naturally easier than to learn, but flying visits merely for sightseeing furnish neither the time nor opportunity for more than a passing acquaintance with the culture of any foreign people. This is specially true of Japan and her people.

The Board of Tourist Industry recognizes both the obligation and the difficulty of providing foreign tourists with accurate information regarding the various phases of Japan's culture. It is, therefore, endeavouring to meet this obligation, as far as possible, by publishing this series of brochures.

The present series will, when completed, consist of more than a hundred volumes, each dealing with a different subject, but all co-ordinated. By studying the entire series, the foreign student of Japan will gain an adequate knowledge of the unique culture that has evolved in this country through the ages.

For those who wish to follow up these studies with a closer investigation of more erudite works, we sometimes append bibliographies, which we can recommend as authoritative guides for study.

BOARD OF TOURIST INDUSTRY,
JAPANESE GOVERNMENT RAILWAYS.

NOTE

The Japanese Government has adopted a new system of spelling for certain Romanized Japanese syllable sounds. Though the spelling has been modified, the pronunciation remains the same. The modified spelling is given below with the old phonetic spelling in brackets:

| | | |
|-----------|-----------|-----------|
| si (shi) | | |
| ti (chi) | tu (tsu) | |
| hu (fu) | | |
| zi (ji) | | |
| sya (sha) | syu (shu) | syo (sho) |
| tya (cha) | tyu (chu) | tyo (cho) |
| zya (ja) | zyu (ju) | zyo (jo) |

Naturally, the change has caused the spelling of certain familiar names of places and things to be altered, for instance:

| <i>Old Spelling</i> | <i>New Spelling</i> |
|------------------------|-----------------------|
| <u>Shinto</u> shrine | <u>Sinto</u> shrine |
| <u>Chion-in</u> Temple | <u>Tion-in</u> Temple |
| Mt. <u>Fuji</u> | Mt. <u>Huzi</u> |
| <u>Chanoyu</u> | <u>Tyanoyu</u> |
| <u>Chōsen</u> | <u>Tyōsen</u> |
| <u>Jūjutsu</u> | <u>Zyūzyutu</u> |
| <u>Jinrikisha</u> | <u>Zinrikisya</u> |

PREFACE

The indigenous culture of Japan has given her architectural features which are materially and conspicuously different in conception and form from those of Europe. In classifying the styles and forms developed in the world history of architecture, it is an accepted rule to classify Japanese architecture under Chinese architecture which forms a large subdivisional part of Oriental architecture. As a matter of fact, however, what has been developed by Chinese genius is differentiated by characteristics, radically different, in general as well as in detail, from those embodied in Japanese architecture. Generally speaking, it must be said that the Japanese architects of olden days were by no means content to be the sedulous pupils of Chinese teachers. It is true that when Buddhism was introduced, relations between China and Japan became closer, and Japanese architecture began to be affected by the architectural technique that had been developed on the Asiatic Continent. But it is equally true that at no period in Japan's history did outside influences become so overwhelming that Japanese architects could not develop their own genius along their own lines.

No architectural style can be conceived without a combination of a variety of natural and human elements. It naturally follows that Japanese architecture, like all others, is closely connected with the multiple elements of nature peculiar to this country, and with the living

conditions characteristic of her people. As for constructional material which forms the basis of any architectural style, it is noteworthy that the Japanese architects, from earliest days, have almost exclusively adopted wood as their chief material. In this use of wood Japanese architects have attained a high degree of excellence. Japanese architecture, in this respect, stands out in striking contrast to that of Western countries where stone and brick have been in use almost from prehistoric times, and constitute the basic architectural materials.

Wood will not last as long as some other architectural material; but, if properly taken care of, it endures much longer than would be thought possible by those who are unfamiliar with its uses. As may be seen in the Hōryū-ji Temple, Nara Prefecture, one can frequently find wooden buildings of more than a thousand years preserved to this day in its original form. What are regarded in Japan as places of historical interest or of scenic attraction are almost without exception found to be connected with some ancient Sintō shrine or Buddhist temple. Needless to say, any visitor to these places would find it worth his while to inform themselves on Japanese architecture and to trace the course of development which it has followed from its earliest days.

It is, however, not without some misgivings that I send forth this brochure in its present form; first, because I did not have sufficient time to finish it in the style I would have liked; second, because in giving a description of the history of Japanese architecture, I had to adopt a classification according to style, whereas it is customary to classify the styles according to periods. This departure

from the common method proved to be a task to which I could not do justice without giving more time and labour. All in all, however, I feel confident that this brochure, such as it is, will not be altogether without merit. I hope that it will be read, as it is intended to be, by those who would form a general idea of the architectural history of the Japanese people.

The present publication would not perhaps have seen the light but for the assistance, encouragement and good will of a host of persons. Mr. Sumio Mizusawa and Mr. Kazuya Imai have been most conscientiously helpful to me throughout the preparation of the book. To Mr. A. F. Thomas, I owe a debt of gratitude for putting into shape what I had written. As for the photographs used in the work, I may say that they have been taken in all cases from the original plates to ensure the best possible results. Except those for which the author himself is responsible, he has, for ancient architecture, used pictures kindly furnished by the Asuka-en, Nara City, and in some cases by Mr. Gaizirō Huzisima. With regard to photographs showing specimens of modern architecture and of dwelling-houses being built under the present changed conditions, I wish gratefully to acknowledge my debt to Messrs. Kōzi Huzii, Sutemi Horiguti, Kameki Tutiura and Kokusai Kentiku Sya, publisher of the magazine "International Architecture," and Sin Kentiku Sya, publisher of the "New Architecture" and the Raymond Architectural Office.

Hideto Kisida

May, 1935

Preface to the Third Revised Edition

In preparing the third revised edition of this work, special effort was made to obtain better illustrations of the buildings and structures mentioned in the text.

Board of Tourist Industry.

May, 1940

CONTENTS

| | Page |
|---|------|
| I. Characteristics of Japanese Architecture | 13 |
| II. Chronological Classification of Architecture in Japan | 29 |
| III. Architecture of Sinto Shrines | 34 |
| IV. Architecture of Buddhist Temples | 48 |
| V. Architecture of Dwelling-houses | 77 |
| VI. Architecture of Tya-situ | 89 |
| VII. Architecture of Palaces and Castles ... | 96 |
| VIII. Architecture in Japan since 1870 | 107 |
| IX. Architecture Today | 112 |
| X. Noted Old Buildings in Japan | 122 |
| Books on Japanese Architecture | 127 |

I. CHARACTERISTICS OF JAPANESE ARCHITECTURE

The most important and fundamental characteristic of Japanese architecture is that it is based on the skilful use of various woods, and it is therefore to wooden buildings that one has to look if one wishes to study and appreciate the peculiar features of constructional technique and artistic expression in truly representative Japanese architecture.

The term "Japanese architecture" refers generally to those wooden structures which exemplify Japanese architectural traditions which have come down to us through the ages, as opposed to "European architecture," represented by those buildings which are executed in European style and which have been on the increase in Japan ever since the beginning of the Meizi Era (1868-1912). It embraces such buildings of autochthonous Japanese architectural design and construction as Sintō shrines, Buddhist temples, dwelling-houses, castles, palaces and tea ceremony kiosks.

I wish to explain here some of the distinct characteristics which are found in Japanese architecture, since I believe this to be the best way of enabling the reader to recognize the developments peculiar to Japanese architecture and to understand the necessity and rationality which lie behind these features.

1. Construction :—

As already stated, the chief structural material used in Japanese architecture is wood. This constitutes a distinct contrast to European architecture in which stones and bricks have been used as chief structural materials since the time of ancient Greece and Rome. Now, in stone or brick buildings, the structural principle must necessarily be based on the bond or arch system. In this system one binds small pieces of stone or brick and the lintel or arch is set on the upper part of the window or door openings. By this lintel or arch the superincumbent weight is discharged. In this type of building a wall is necessary, the wall being the final supporting member ; but it is sometimes impossible to make a large window or door on account of the necessity of making the wall area small. On the contrary, in wooden constructions as in Japanese architecture, the column is the main supporting member ; and the wall spaces are not so important as the structural members. The walls are usually made only as room partitions, making it possible to provide a window or door opening of maximum size wherever desired.

In ancient European architecture, the window opening was usually not so large, but in Japanese architecture quite the contrary was the case. One can see in this point of contrast an interesting example of the harmonious relation between the construction and the design or artistic expression of the buildings.

It is fortunate, also, that Japanese architecture is of wooden construction, because we have severe earthquakes in Japan. We know from bitter experience that stone or brick buildings are extremely dangerous in earthquakes

Wooden-framed buildings have much more strength and flexibility to resist seismic shocks than have stone or brick buildings ; and if care is taken in its construction, a building of wooden structure will satisfactorily resist even severe earthquakes. Though some of the old buildings in Japan were easily destroyed by earthquake owing to defects in construction, we have seen remarkable examples, such as three-storied or five-storied pagodas of Buddhist temples, with their seemingly unstable shapes, which have successfully withstood severe earthquakes for centuries.

Another distinct characteristic of Japanese architecture is that the structural members are at the same time the ornamental members of a building. Columns, girders and other members which comprise the constructional basis of a building, are always exposed ; and I think this method is more direct in its appeal than the European method which conceals all the constructional members from sight.

2. Materials :—

The materials which are used in Japanese buildings are mainly natural wood. Japan has some forests comparable to the richest in the world. In ancient times her land was supposed to have been covered almost entirely with forests. Although today the woodlands are being gradually decreased by careless felling, most part of the land is still covered with beautiful forests. In fact, the area without trees is only 6 per cent of the whole territory. In the West the proportion of woodlands to total land area is, Germany 26 per cent, France 19 per cent, Italy 16 per cent, U.S.A. 10 per cent, and England 4 per cent.

Japan has rich forests because of her mild climate.

Rainfall is abundant and climatic and soil conditions are well suited to vegetation. We have many kinds of wood of excellent quality such as *hinoki* (*chamaecyparis obtusa*), *sawara* (*chamaecyparis pisifera*), *tuga* (*tsuga sieboldii*), *sugi* (*cryptomeria japonica*), *matu* (*pinus*) and *keyaki* (*zelkova serrata*), and in this fact one may easily perceive the natural reason for the development, since olden times, of wooden constructions in Japan. In China, also, wooden buildings were developed from ancient times, but in later periods her architects came to use stones and bricks as the chief building materials owing to depletion of wood supplies. Similar conditions prevailed in Tyōsen (Kōrea).

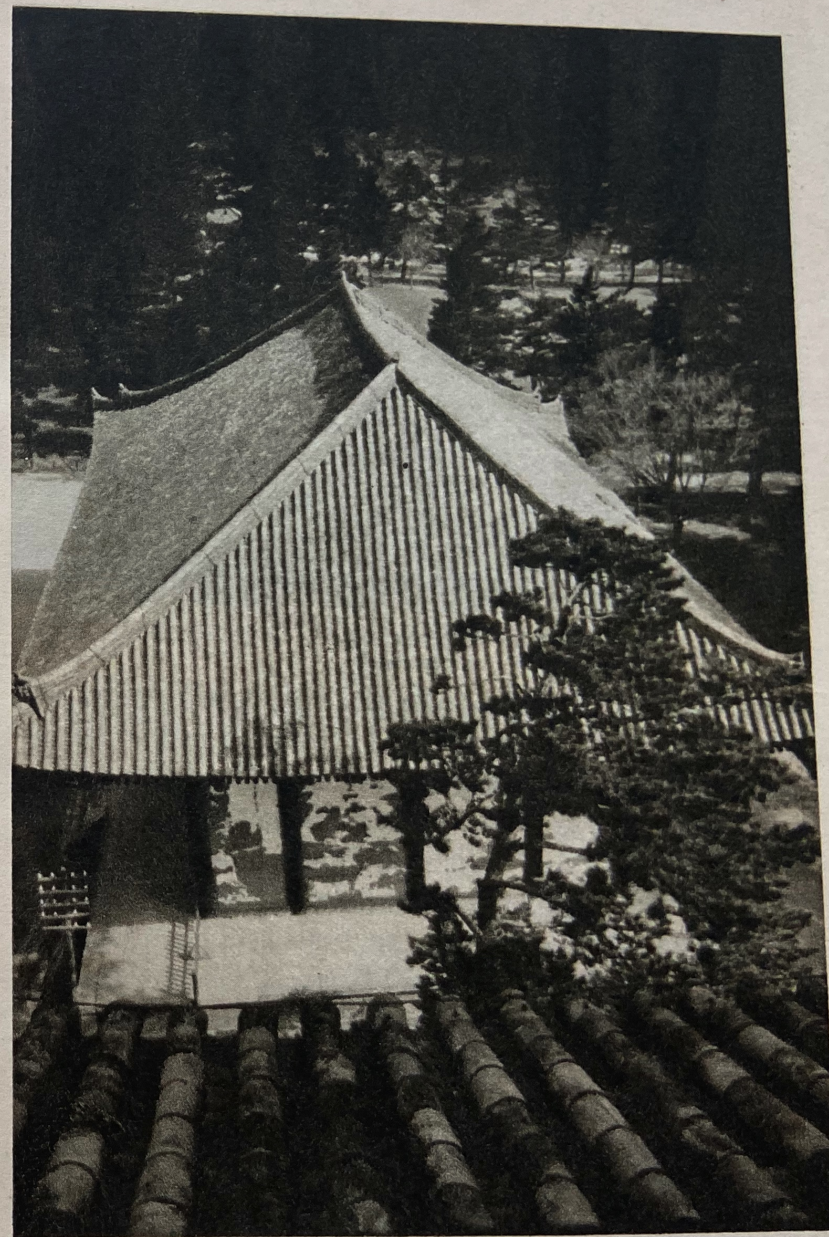
Japan, of course, has her supply of stones—such as sandstone or volcanic stone, but their available supply is far below that of natural wood. Moreover, wooden buildings have always been in favour as, aside from other considerations, it is much more difficult to build with stones than with wood.

What then are the characteristics of Japanese architecture as observed in its outward expression?

3. Roof:—

It is said that the beauty of Japanese architecture consists in the variety of roof design. The roof is one of the most important elements in Japanese architecture both in function and expression. In wooden buildings, especially in Japan where we have rather heavy rains, it is not rational to make the roof flat, as is the case with reinforced concrete buildings.

As for roof forms used in Japanese architecture, there are several kinds such as the gabled roof, hipped roof,



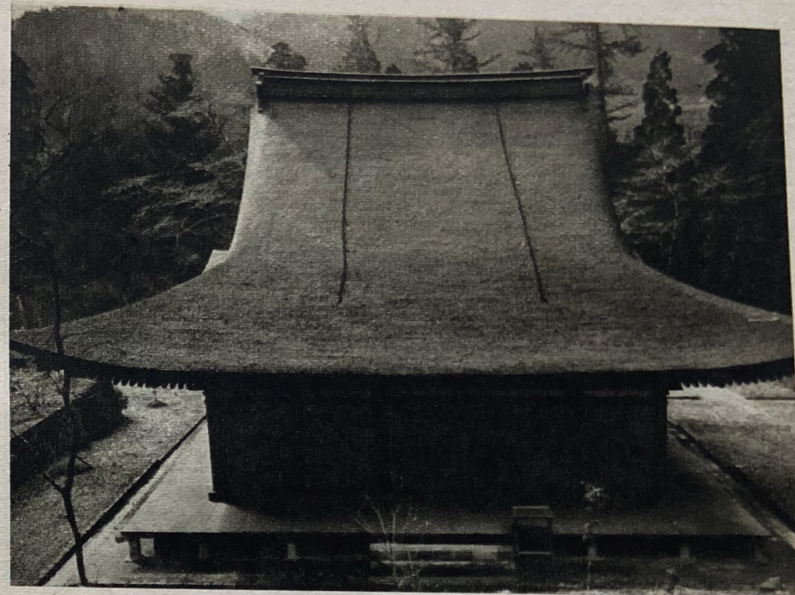
Beauty of tiled roof (Tōkon-dō of Kōhuku-ji Temple, Nara)



Beauty of tiled roofs (Priests' quarter of Kentyō-zi Temple, Kamakura)

pyramidal roof and hipped roof with gables (*irimoya*). The last-named is a type of roof peculiar to Japan, and is quite foreign to Western architecture. The grand and imposing tiled roof of Buddhist temples, the light and solemn *hiwada* roof (covered with small thin pieces of *hinoki*) of Sintō shrines, the picturesque thatched roof of country houses, the elegant and tasteful roof of tea ceremony kiosks, the calm and subdued tiled roof of Japanese dwelling-houses, the magnificent and refined roof of old castles ; all bear witness to the wonderful beauty embodied in every variety of Japanese roofs.

Roofs on modern buildings are not always pleasing to the eye accustomed to seeing Japanese style roofs. The fact is that the beauty of Japanese roofs is an element present only in wooden architecture. It cannot be reproduced



Beauty of *hiwada* roof (Kentyō-dō of Murō-zi Temple, Murō, near Nara)

in reinforced concrete or steel-framed constructions where the roof is usually flat.

There are many curved lines in the design of the Japanese roof, and the most remarkable are the curves of the eaves and the slope of the roof. The application of curved lines in Japanese architecture is based on a style imported from the Asiatic Continent, and dates from about the middle of the 6th century. Although many curves are used in old buildings both in China and Japan, there are some delicate differences to be noted in the quality of the curves in these two styles of architecture. They look much alike, but they are essentially different. Generally speaking, every design and decoration is exaggerated in Chinese architecture, whereas in Japan they are subdued and refined. Roofs in Western architecture



Tasteful treatment of roof design

usually have no curves.

4. Eaves :—

The prominent projection of eaves is another noteworthy characteristic of old Japanese buildings. This serves to increase the feeling of stability and to harmonize the form of the building. But this projection of the eaves is not for decoration only ; it was born of necessity. As summer in Japan is a season of rain, and the atmosphere then is very sultry, the people naturally like to open the windows to have good ventilation even during heavy rainfall. For this purpose, and also to prevent direct sunshine from penetrating into the room, the wide over-hanging eaves are indispensable. In winter, however, this projection of the eaves does not prevent the sunshine from entering and warming the room, as the sun travels low

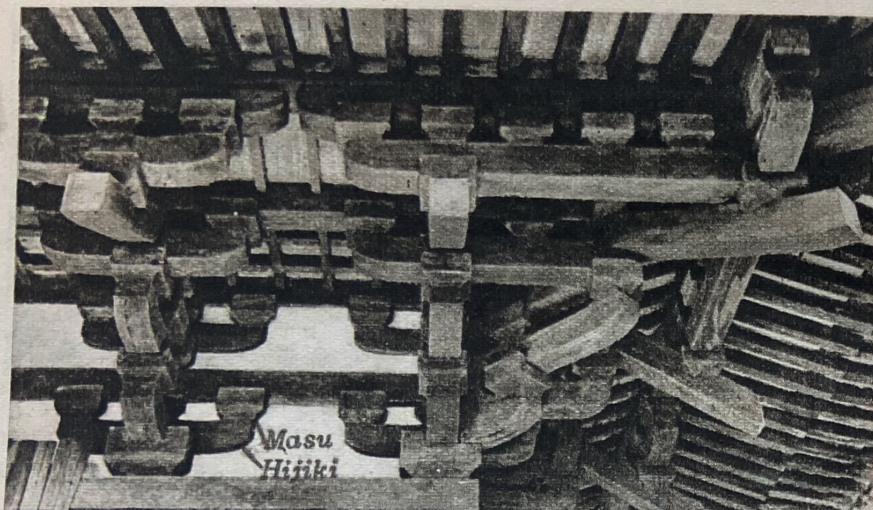


Rustic roof of farm-houses

throughout the mainland of Japan during this season. This marked projection of the eaves often extends as much as 18 feet from the wall, as in some Buddhist temples ; and as heavy tiles are laid on it, it requires wise and solid devices of construction. The weight is skilfully balanced by the application of *hanegi*, the principle of which somewhat resembles that of a balance. Under the surface of the eaves, *taruki* (rafters) are arranged in rows to counteract the monotony of the wide projecting eaves.

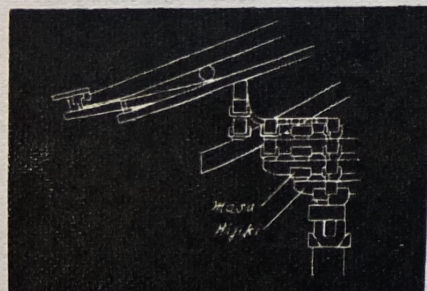
5. “Masu-gumi” :—

“Masu-gumi” (*masu* and *hiziki*) is a structural detail for supporting the overhanging eaves, and one of the most remarkable details of Japanese architecture. This device is one which is chosen to this day whenever an architect desires to obtain a pure Japanese effect. “Masu-gumi”



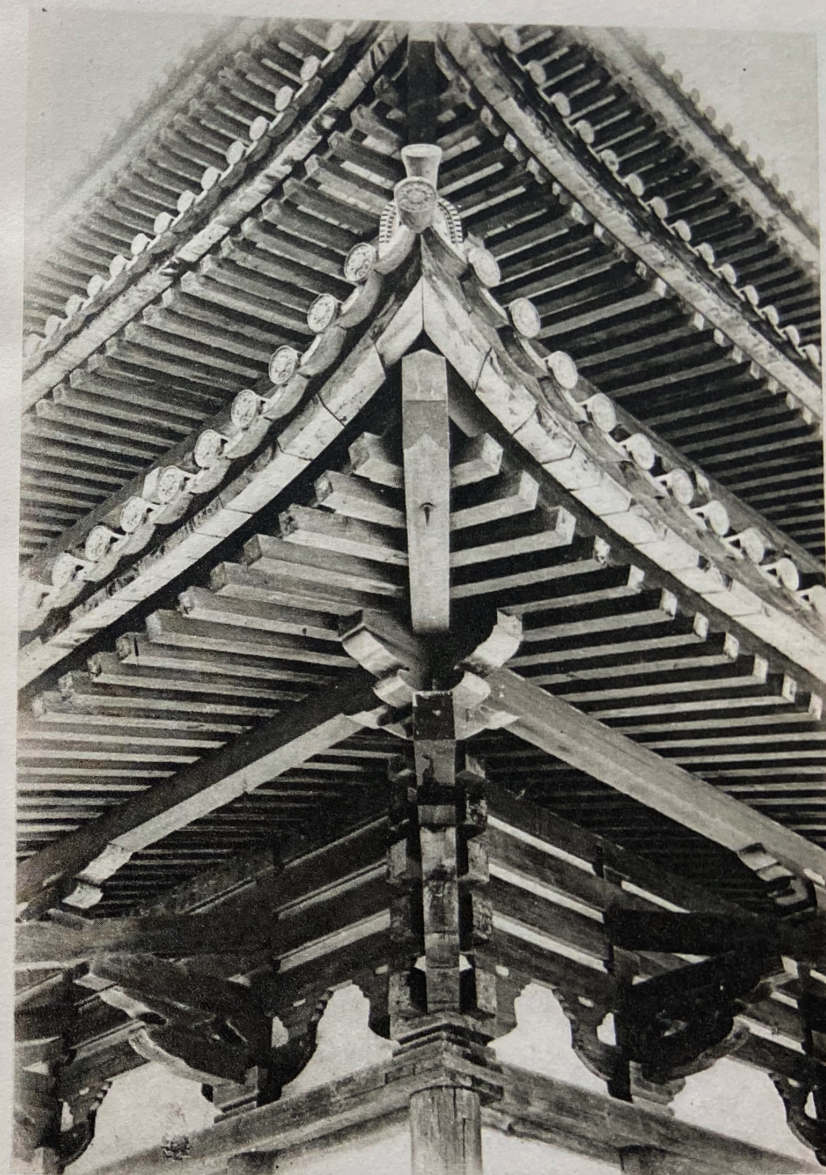
"Masu-gumi"

was originally a part of the construction itself, though at the same time it adequately embodied a decorative effect. It is an ingenious constructional detail which came originally from the Continent together with the introduction



"Masu-gumi" (masu and hiziki)

of Buddhistic architecture in the middle of the 6th century, but in course of time it has come to be one of the most typical of Japanese architectural devices, as if it were an intrinsic symbol of Japanese architecture. Though many variations of form are found in "Masu-gumi," according to the different periods, the principle of structure is identical: first, projecting *hiziki* to the front or to the sides, then the placing of *masu* on the *hiziki* at varying distances, after which *hiziki* are projected on them, and the same process is repeated,



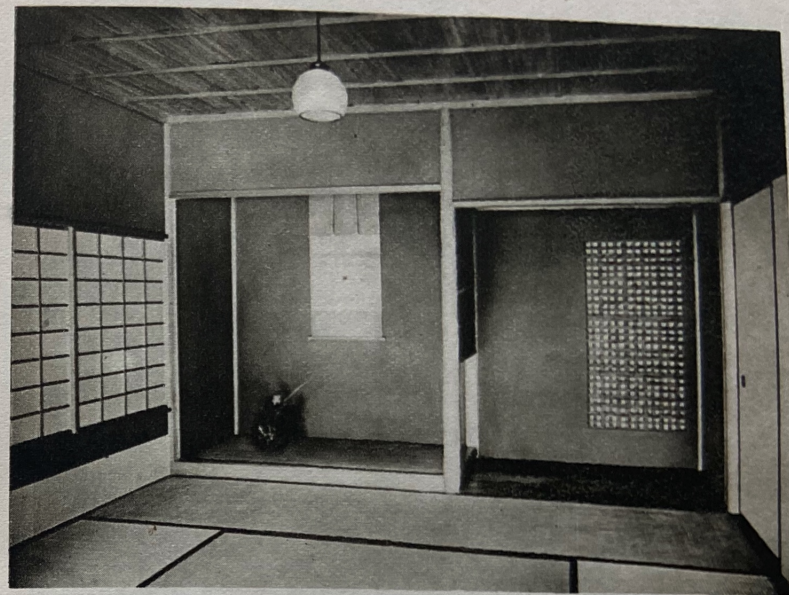
Large eave projections (Three-storied pagoda of Hōrin-zi Temple, near Nara)

6. Colour :—

In colour as in form, one finds noteworthy characteristics of Japanese architecture. Generally speaking, natural colours were the basis of the colour-scheme in old Japanese architecture. By using the colours found in natural materials, Japanese architects obtained beautiful effects. Painting the whole building with some rich colour, as for instance, vermillion, is a method introduced from the Continent, and is not in pure Japanese taste. It was China which taught Japan the employment of bright colours in buildings.

Dr. T. Itō writes : “ Chinese architecture is the architecture of colours. If we eliminate colour from Chinese architecture hardly anything will remain. Every part of Chinese architecture is deeply and richly coloured, and there is no part without colour.” Why has China preferred so much colour in her architecture? It is perhaps due to Chinese taste. It is equally likely that as the quality of wood used in Chinese buildings is not good, and their technique in wood work is not developed very highly, the architects contrived to lay a colourful veneer over their buildings in order to make them look more beautiful and to preserve them longer.

Looked at from the viewpoint of colour, the beauty of Japanese architecture consists chiefly in the colour of natural wood. The solemn feeling inspired by Sinto shrines of ancient style, the elegant atmosphere of palace buildings, the tasteful air one perceives in a tea ceremony pavilion, and the simple and pure feeling of a Japanese dwelling-house ; all these are inspired mainly by the sight of the neutral colours of plain or natural wood. Though



Interior of Japanese dwelling-house. Notice the straight lines.

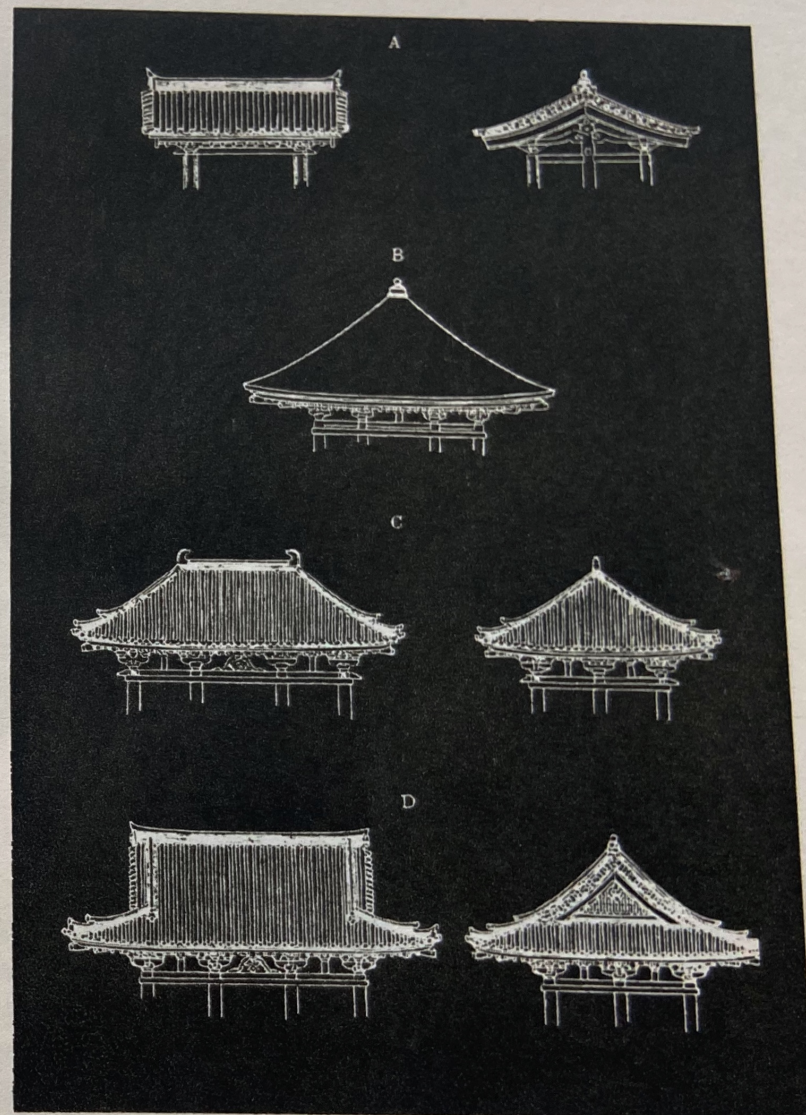
we say “ natural or plain wood,” there are colours in plain wood ; only, they are neutral colours. Neutral colours are always simple and, in Japanese taste, refined. This feeling of “ simple and refined ” is a predominating feature of Japanese architecture. The white of the *syōzi* (papered sliding-door), the pale green of the *tatami* (straw floor matting), the silvergrey of the roof tiles ; these are all of the colours of natural building materials. The term *sibui*, roughly translated as “ sober and refined,” which is used to express the Japanese taste in so many things does not by any means signify “ dullness ” or monotony.

7. Architectural feeling :—

What do we generally feel when looking at Japanese

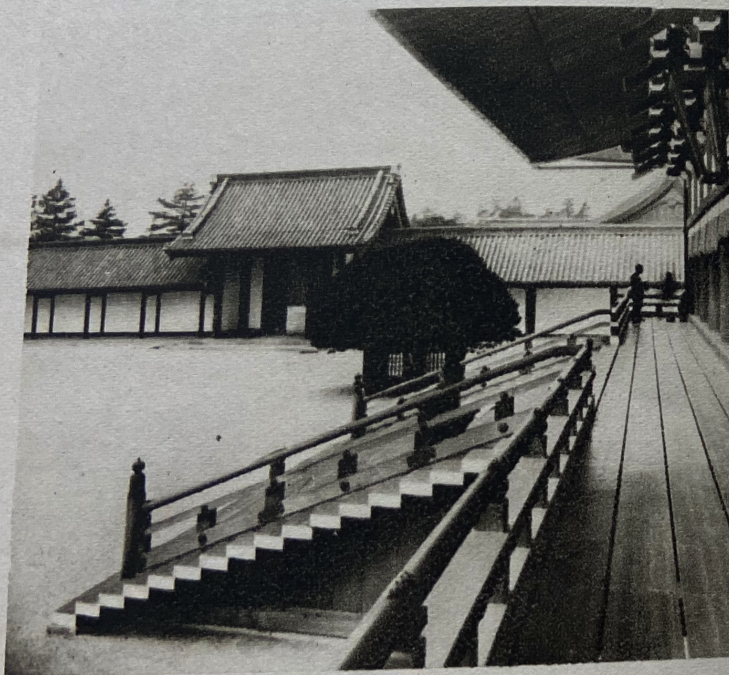
architecture? To answer this question, we should look into the national taste and aesthetic feeling of the Japanese. What then is the aesthetic feeling of the Japanese? There are, of course, variations in the aesthetic feelings of the Japanese according to their age and other factors, but in general they may be said to be the most typical admirers of nature in the world. As is widely known, nature has endowed Japan with beautiful natural features; and it is this beauty which is best appreciated by her people. They are capable of a keen appreciation of refinement, elegance, simplicity, clearness and frankness, which, I believe, are fully embodied in their architecture.

The line used in Japanese architecture is based upon the straight line, and curves such as those found in roofs are attributable to outside influences and are not in pure Japanese taste. The buildings which are thought most typical of Japanese taste, such as ancient Sintō shrines, tea ceremony kiosks of mediaeval times and dwelling-houses of the present day are all composed of straight lines. This characteristic use of the straight line is most obvious in the plan composition, and it is the most rational design to adopt when the material used is wood. Elevation and section proceed from the plan; we can say here, therefore, that Japanese architecture is always a composition of straight lines. It will also be observed that the lines of the Japanese roof are more subdued than those of the Chinese roof. This gives to the Japanese roof, its peculiar feature which makes it quite distinct from the Chinese roof. Such a characterization is natural in view of the fact that typical Japanese architecture employs the straight line so commonly. It follows, therefore, that the curved



THE FOUR FUNDAMENTAL FORMS OF JAPANESE ROOF
DESIGN A. Kirizuma (gable roof) B. Hōgyō (square pyramidal
roof) C. Sityū or Yosemune (hipped roof) D. Irimoya

lines of the Chinese roof should, when adopted by the Japanese, be straightened out, as it were, and it is this process which has resulted in the more subdued curves of some Japanese roofs.



Beauty of Japanese verandah

II. CHRONOLOGICAL CLASSIFICATION OF ARCHITECTURE IN JAPAN

Japanese architectural history is divided into the following three great periods :—

(I) THE FIRST PERIOD (660 B. C.—651 A.D.)

This period may be called the “Protohistoric Age.” It extends from the beginning of the reign of the Emperor Zinmu to the thirteenth year of the Emperor Kinmei’s reign, when Buddhism was first introduced into Japan from the Continent. The style of architecture of this period reflects the characteristics of the time. In those remote days, no distinction was made in the style of buildings for shrines, palaces and commoners’ dwellings.

(II) THE SECOND PERIOD (552—1867)

This period begins with the year when Buddhism was first introduced into Japan and ends in the year 1867, the last year of the Tokugawa Syōgunate. Generally speaking, the styles of architecture and other arts in this period are said to be continental, that is to say, of “Buddhist Style.” But this period extends over too long a span of time to be identified with any consistent style of architecture ; and it is, therefore, usually subdivided into seven periods as follows :—

1. Asuka Period (552-644)

In this period, foreign (Oriental) arts, together with Buddhism, were introduced into Japan, and architecture was, therefore, quickly revolutionized. In the course of this era, the focal point of the architectural industry was transferred from palaces to Buddhist temples, and such great temples as the Sitennō-zi, Hōryū-zi, and Hōkō-zi were erected in succession as well as a number of Buddhist buildings, with their accompanying pagodas, belfries, and so forth. The characteristics of the architecture of this period are to be found in the beauty of proportions achieved in every part of the buildings.

2. Nara Period (645-783)

In this period, Chinese arts came to predominate and, due to much encouragement, produced a glorious era, resulting in a remarkable development in the arts and crafts. During this period, there was erected the Heizyō Capital at Nara, in imitation, as much as possible, of the style of the Changan Capital in China. The ancient custom of changing the capital and its site with every reign of succeeding Emperors was abolished. The Capital and Imperial Palace became permanent, and the arrangement of temple buildings was changed from Korean style to Chinese.

3. Heian Period (784-1185)

With the founding of the Heian Capital (Kyōto) in the reign of the Emperor Kanmu, the centre of civilization shifted from Nara to Kyōto and a change of artistic tastes

in architecture took place. In short, in the reigns preceding the Nara Period, arts and crafts were all imported direct from China, and nothing but exact copies of Chinese masterpieces were made; Chinese arts then were adopted without modification. In the middle of the Heian Period, however, intercourse with China became less frequent, and this gave a chance to attend with increasing assiduity to the adaption of the arts in general to native taste. As an illustration, it may be mentioned that it was at this period that the curvature of the roof became lower pitched and more subdued and graceful than before. The buildings of the Heizyō and Heian Palaces influenced the design of dwelling-houses, causing the development of the so-called "Sinden-zukuri" style.

The Heian Period lasted about 400 years. During this period the changes which took place in architectural history were startling. In the first stage, following the examples of the previous generation, the timber used was mostly massive, and the general atmosphere inspired a feeling of awe and veneration. After entering the second stage, the timber was cut smaller and smaller, and increasing attention was paid to technical skill, grace and refinement which had been notably lacking in the previous period.

4. Kamakura Period (1186-1392)

The sudden rise of the samurai (military) class and the weakening of the nobility gave rise to the establishment of the Syōgunate at Kamakura, which brought about some change in the architectural style. Simultaneously, the intercourse with China of the Sung Dynasty

had been renewed and a new architectural style of "Kara-yō" was introduced. Another new style "Tenziku-yō" which also developed in this period, is a variation of the "Kara-yō" style. In the latter part of this period, these new styles merged with the styles of the former periods.

5. Muromati Period (1393-1572)

Architecture in this period was merely the continuation of that of the previous generation, except that the growth of the "Kara-yō" style was rather rapid and caused considerable progress in skill and workmanship. Much attention was paid to ornamentation, and the timber used was of smaller dimensions than in previous periods.

6. Momoyama Period (1573-1614)

In this period, the architectural interest gradually shifted back from shrines and temples to palaces and castles, paintings and carvings still predominating. The sculptural work on *ranma* (transom windows) and *kibana* (beam ends) reached the peak of its development. Every available space on the face of walls was lavishly adorned with carvings and paintings. This period corresponds to the Renaissance period in European architecture.

7. Edo Period (1615-1867)

In this period, isolation from the outer world led to effeminacy and apathy in architectural style. At the beginning of the period there remained in the architectural design the bold spirit which was prevalent in the crafts of the previous period; then Genroku Era (1688-1703) came and went; and interest in the work of construction

and the arts in general decreased, leading architecture and the arts step by step to the brink of degeneration. This period corresponds to the Baroque or Rococo period in European architecture.

(III) THE THIRD PERIOD (1868-)

From the year 1868, the first year of the Meiji Era (1868-1912), Western style buildings began to be erected in Japan by foreign and Japanese architects. At last, architecture in Japan became not only Oriental, but international.

Changes of style in architecture usually coincide with changes in social or political conditions, but the transition in the former case is not so clearly marked or sudden as in the latter, so that chronological classifications of architectural development are apt to differ in detail according to the writer. However, the above is based on lines generally supported by the best authorities.

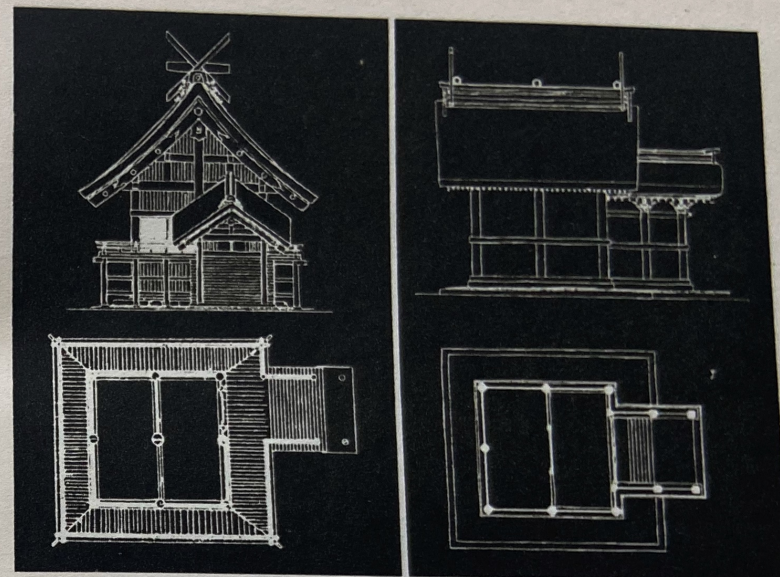
III. ARCHITECTURE OF SINTO SHRINES

The Sintō shrine may well be considered the architectural symbol of ancient Japanese culture. The Sintō shrine is a building dedicated to Sintoism, the national religion of Japan, which, originating in Nature and ancestor worship and based upon a firm foundation, has prevailed since ancient times and has dominated the spiritual life of the Japanese nation. Even when Buddhism and Confucianism were introduced into Japan, Sintoism harmonized with them and it has come down to the present day. Many Sintō shrine buildings have been preserved unchanged in their original form through the ages.

After the latter part of the Nara Period (645-783), one observes in Sintō shrines a tendency to combine Sintō and Buddhist styles, to which are added some continental elements ; but, in most cases, the basic principles of shrine building were faithfully preserved.

When eminent persons died, the early Japanese consecrated their relics as objects of worship. This was the origin of Sintō shrines, and consequently the forms of these buildings were originally similar to those of palaces or dwelling-houses.

Sintō shrines have always been built of wood, and it will no doubt continue to be built with wood. As the building material is wood, the life of a Sintō shrine as a building is on an average about half a century ; but in



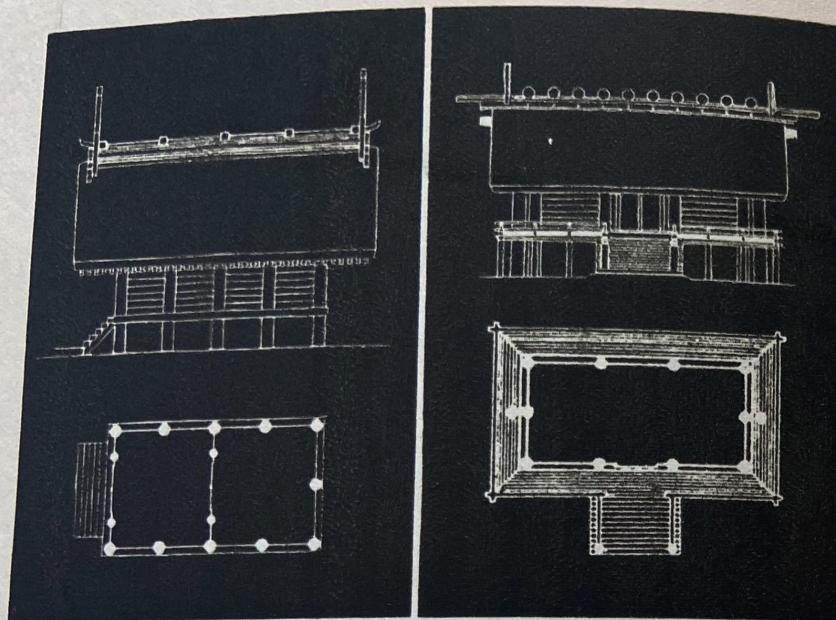
Front elevation and plan of
Izumo-Taisya, Kizuki

Side elevation and plan of
Otori-zinsya, Osaka Prefecture

rebuilding these edifices the original forms of the ancient shrines (that is to say, of palaces and dwelling-houses in ancient times) have been faithfully preserved.

As the Sintō shrine is intended to transport the soul of the worshipper back to the age of the gods, the principles and forms used in their construction must be of a nature to suggest the eternal. The architecture of Sintō shrines is therefore one of feeling, of sentiment and spirit, rather than of theory or substance.

There exist, at present, over 150,000 Sintō shrines in Japan. It may indeed be said that where one sees a forest there one may find a sacred place entirely secluded from worldly life.



Side elevation and plan of
Sumiyosi-zinsya, Ōsaka

Elevation and plan of Sinmei-zukuri:
the type of Ise-Daizingu, Uji-Yamada

ORIGINAL SINTO SHRINES IN ANCIENT TIMES

We find four principal forms of Sintō shrine building in ancient times: Taisya-zukuri (*zukuri* means architectural type), Ōtori-zukuri, Sumiyosi-zukuri and Sinmei-zukuri. Typical examples of these four types are: Izumo-Taisya (*Taisya* means great shrine), Ōtori-zinsya (*zinsya* means Sintō shrine), Sumiyosi-zinsya and Ise-Daizingu (*Daizingu* means great shrine).

I. Izumo-Taisya (Kizuki, Simane Prefecture)

The founding of this great shrine dates back to



Hai-den of Izumo-Taisya, Kizuki

Japan's mythological age, but the present building is a restoration of the original form in the middle of the 18th century. This shrine is the oldest in Japan, and also the largest in scale. It is noteworthy that this shrine building has the form of a dwelling-house of ancient times, and that it is supposed to have been the house of Ōkuninusi-no-Mikoto, to whose spirit the shrine is dedicated. The floor plan of the building is square and the roof is provided with *tigi* (a cross-shaped ornamental device at the end of the roof ridge), and *katuogi* (round straight bars placed crosswise in rows upon the roof ridge). Its plan is somewhat unorthodox when compared with that of most other Sintō shrines, as its entrance and altar are not in line with the central axis (see plan on page 35). But, as the plan of a dwelling-house, it is a moderately



Hon-den of Izumo-Taisya, Kizuki

good one harmonizing with the land conditions of the place. Sinto shrines of this style are found chiefly in the San-in Provinces.

2. Ōtori-zinsya (Ōtori, Ōsaka)

The plan of this shrine represents a developed stage of Taisya-zukuri, having the entrance and altar on the central axis, and being divided into an outer and inner section to heighten its dignity as a shrine building (see plan on page 35).

3. Sumiyosi-zinsya (Sumiyosi, Ōsaka)

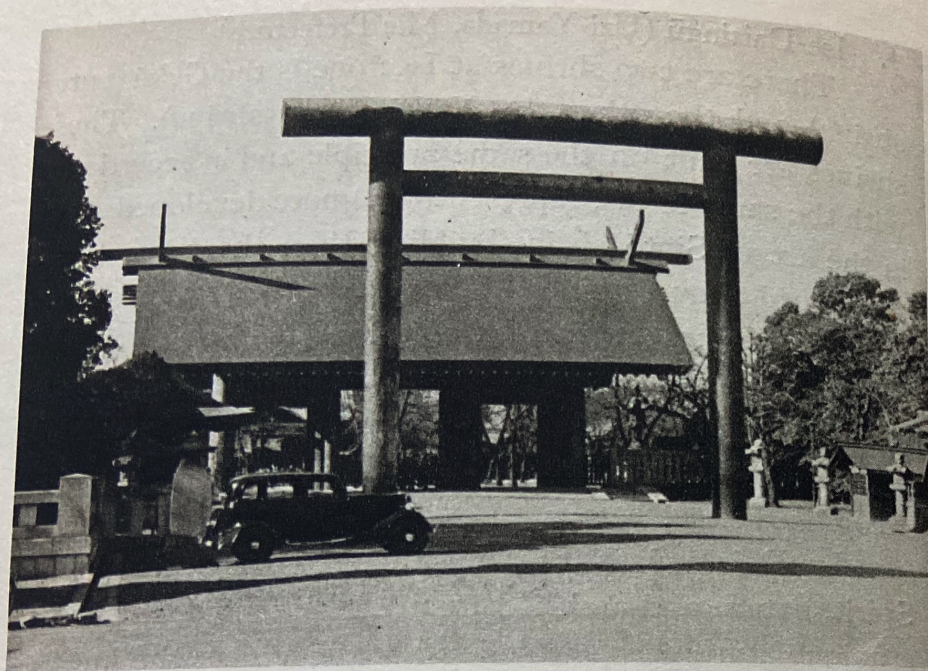
The plan of this shrine represents a later stage of development in the constructional style known as Ōtori-zukuri (see plan on page 36).

4. Ise-Daizingū (Uzi-Yamada, Mie Prefecture)

There are two shrines at Ise; one is the Gekū (outer shrine) and the other the Naikū (inner shrine). These shrines are built on the same principle and in accordance with the same forms, representing a more developed stage in the art of Sinto shrine-building than the three types mentioned above. The sublime and solemn atmosphere of Sinto shrines pervades the whole precinct of the Ise Grand Shrine, and it is here that this atmosphere attains its highest expression. It is, so to speak, the symbol of Japan. Japanese spirit and taste will never fail to be recognized here.

Ise-Daizingū is the most sacred place in Japan. Spirit, nature and architecture are here united, and create a unique atmosphere which gives the visitor the impression of having been transported to the land of gods. The Ise-Daizingū is the highest embodiment of the Japanese spirit, and its architecture is the purest expression of original and genuine Japanese taste. I should like to quote here the following words from an essay by the late Prof. Bruno Taut, the world-famous German architect, who had a perfect understanding of Japanese architecture :

“ Ise-Daizingū, and especially the Gekū, is not a ruin as is the Acropolis, but it stands with its solid 21-year-old new building, ever new in the eyes of the Japanese, a thing, which, moreover, the world cannot show. Neither can the world show the purity of its material, its construction or its proportions. The Japanese worship it as their National Shrine, and the Japanese architects venerate it specially as their sanctuary. None can reproduce its beauty in any picture, and to it ought all the world's



Torii, the symbol of Sintō shrines

architects to make a pilgrimage, for this genuinely original expression of the Land of Nippon has become a work which belongs to the whole world. The Gekū is the Shrine of Architecture."

Naikū was founded in the reign of the Emperor Suinin (29 B.C.-70 A.D.) and enshrines Amaterasu-Ōmikami; Gekū was founded in the reign of the Emperor Yūryaku (456-479 A.D.) and enshrines Toyouke-no-Ōmikami. After the reign of the Emperor Tenmu (673-686) the custom of reconstructing the shrine at the end of every 20 years was established and this custom has been almost continuously carried out to the present day, the present buildings representing the 58th reconstruction.

The main shrine building stands in the centre of the



Kasuga-zinsya, Nara. The *Hon-den* is behind the central gate

precincts, surrounded by fourfold wooden fences, and is approached through *torii*.* The architectural treatment is quite simple and rather primitive throughout; the form is perfectly clear cut and the whole structure is without any curve or application of colours.

ECLECTIC AND COMPROMISED STYLE IN SINTO SHRINES

The original Sintō shrines such as the Ise-Daizingū, Izumo-Taisya and Sumiyosi-zinsya were of pure Japanese

* Every Sintō shrine has *torii*. *Torii* is a kind of portal which symbolizes Sintoism. There is nothing quite so simple or refined as *torii*. Someone has said: "*Torii* is simple and noble, and it is the symbol of the Japanese nation."



Simogamo-zinsya, Kyōto

style. But owing to the introduction of Buddhist arts, continental influences came to bear upon shrine building, so that new and compromised styles of shrine building developed during the 8th century. In the latter part of that century, there evolved such new styles of shrine building as the Kasuga-zukuri, Nagare-zukuri, Hatiman-zukuri and Hiyosi-zukuri. Typical examples of these new styles are the Kasuga-zinsya, Simogamo-zinsya, Usa-zingū and Hie-zinsya.

I. Kasuga-zinsya (Kasugano, Nara)

No visitor to Nara will fail to go to this beautiful shrine, its rich vermilion colour contrasting with the green of the old trees of the surrounding forests. It was founded about the middle of the 8th century, but it took its present

form of Kasuga-zukuri at the beginning of the Heian Period (784-1185). One of its architectural characteristics is the eaves (in Japanese *kōhai**) which project over the front stairway and form a unique design in harmony with the front gable. The bright colours on the wood, and the complex curves of the roof show the influence of continental styles.

2. Simogamo-zinsya (Simogamo, Kyōto)

Though this shrine was originally established before the founding of the Heian Capital (now Kyōto), the present buildings date from the beginning of the 17th century, and are well preserved in the original forms. Its architectural characteristic is *kōhai*, which is not found in the type of shrine buildings represented by the Ise-Daizingū. It may be mentioned here that the festival known as "Aoimaturi," held on the 15th of May, is interesting and well worth seeing.

3. Usa-zingū (Usa, Ōita Prefecture)

The present buildings of this shrine are of the Edo Period (1615-1867), though it was founded at a much earlier date. The architectural peculiarity found here is the "Ai-no-ma" (intermediate room) which communicates with the front and rear buildings. The rear building is identical in type to that of the Ise-Daizingū.

4. Hie-zinsya (Sakamoto, Siga Prefecture)

Situated at the foot of Mt. Hiei opposite Kyōto and

* Roof extending over the main front stairway leading to the entrance.



Hon-den of Hie-zinsya, Sakamoto

near Lake Biwa, this shrine is very attractive and popular. Though its foundation dates back to olden times, the present buildings are of the Momoyama Period (1573-1614). The outstanding feature of the architecture here is the unique shape of the roof.

In the Huziwara or later Heian Period (898-1185), the architectural elements of Buddhistic temples were adapted on a large scale to Sintō shrine building. In the shrines of this period we find new grand colonnades surrounding the shrine site, or a gorgeous two-storied gate structure instead of the former simple fences or *torii*. The architectural style has now deviated from the original form of ancient shrine building and closely approaches the form of palaces or nobleman's mansions, resulting in a new type of building such as was not found in former

shrines. It is as sacred as ever, but one now finds some feeling of ease, intimacy and freedom. A good example of this kind is the Itukusima-zinsya.

The Itukusima-zinsya (Itukusima, Hirosima Prefecture) is situated at one of the three most beautiful scenic spots in Japan. Though founded originally in ancient times, the shrine at present consists of buildings which were restored in the latter part of the Huziwara Period.

In the Momoyama Period (1573-1614), a new style of shrine architecture known as Gongen-zukuri was evolved. The peculiarity of this style is the "Ai-no-ma" which links the front and rear shrine buildings, as in the style of Hatiman-zukuri. Good examples of this style are Kitano-zinsya, Kyōto, and the Ōsaki-hatiman-zinsya, Sendai. These two shrine buildings well represent the characteristic decorative style of the Momoyama Period, especially in their treatment of detail, their rich decorations in colour and sculpture which are wonderful.

The main building of the Nikkō-Tōsyō-gū is also a good example of Gongen-zukuri, even though it is not an orthodox Sintō shrine, but a kind of building known as "Byō" in Japanese. "Byō" is a combination of Sintō shrine, Buddhistic temple and mausoleum.

5. Nikkō-Tōsyō-gū (Nikkō, Totigi Prefecture)

The Japanese have a saying, "Don't use the word magnificent until you have seen Nikkō," indicative of their own appreciation of one of the wonder spots of their land. The Tōsyō-gū enshrines Tokugawa-Ieyasu (the first Syōgun of the Tokugawa Syōgunate) and the buildings were completed in 1636 by the third Syōgun Iemitsu.



A picturesque view of Itukushima-zinsya, Itukushima

Nikkō is now a place not only of national fame, but also of international renown.

The decoration of the Tōsyō-gū gives perfect expression to the high standard of technical development achieved in the applied arts in the beginning of the Edo Period (1615-1867). It is indeed a magnificent and wonderful thing to see. Only it must be noted that from the point of view of architectural aesthetics, the buildings at Nikkō do not represent the pure "spirit of Japan," as their decoration is exaggerated in its detail, and their architecture is marked by certain defects when judged in the light of "sibumi," the sole canon by which true Japanese architecture may be appraised.



Typical Tigi of the shrine-building



Full decoration of Yōmeimon Gate, Nikkō-Tōsyō-gū

IV. ARCHITECTURE OF BUDDHIST TEMPLES

It is needless to say that religion is often responsible for creating styles of architecture. Generally speaking, Japanese architecture has remarkable Buddhistic elements. This naturally comes from the fact that Japanese culture itself is based to a great extent on Buddhism.

It was in the 13th year of the Emperor Kinmei's reign (552 A.D.) that Buddhism was first introduced into Japan from Kudara, a part of Korea in those days. With the introduction of this religion, continental Buddhistic styles of architecture came to be eagerly copied, and greatly influenced the building art in Japan.

There are many sects in Buddhism, and those which were introduced into this country and which flourished in the Asuka and Nara Periods (552-783) were the so-called Nanto-Rikusyū (Six Sects of Nara): Sanron-syū, Kusya-syū, Hossō-syū, Zyōzitu-syū, Kegon-syū and Ritusyū. In the beginning of the Heian Period (784-1185), the two sects of Tendai and Shingon were introduced from China. In the Kamakura Period (1186-1392), the Zen sect was introduced from the China of the Sung Dynasty; while, on the other hand such sects as the Zyōdo-syū, Sin-syū, Nitiren-syū, Zi-syū and Yūzūnenbutu-syū were founded in Japan. In the Edo Period (1615-1867) the Ōbaku sect was introduced from the China of the Ming Dynasty.

Thus, since Buddhism was first brought over from the Continent, many different sects in succession have been introduced from China, while many new sects have been founded in Japan itself. Generally speaking, each successive government adopted a generous policy toward all these different sects of Buddhism, and thus each sect developed parallel to all the others. It is on account of this fact that we can fortunately see today typical Buddhist temple buildings in Japan which represent the development of each sect throughout the periods of her history. This is not so in China, where all sects except the Zen have perished.

I. BUDDHIST TEMPLES OF THE ASUKA PERIOD (552-641 A.D.)

Buddhism, imported as already stated in the 13th year of the Emperor Kinmei's reign, gave great impetus to the applied arts, fine arts and architecture in Japan. After the struggle between the followers of Buddhism and Shintoism, the foundations of the former were firmly established in Japan by a person of no less eminence than Syōtoku-Taisi, the Prince Regent of the Empress Suiko. With the introduction of Buddhism, continental builders came to Japan, and Buddhist architecture in Japan may be said actually to date from those times.

Syōtoku-Taisi was famous not only as the most powerful promoter of Buddhism in Japan, but also as the greatest patron of the arts in the Asuka Period, and it may be said that all art of that period owes something, either directly or indirectly, to his influence or patronage. Furthermore,

his efforts created zealous fervour for the newly imported religion, and this feeling reflected itself in the art of that period.

Where did the style which characterises the art of the Asuka Period originate?

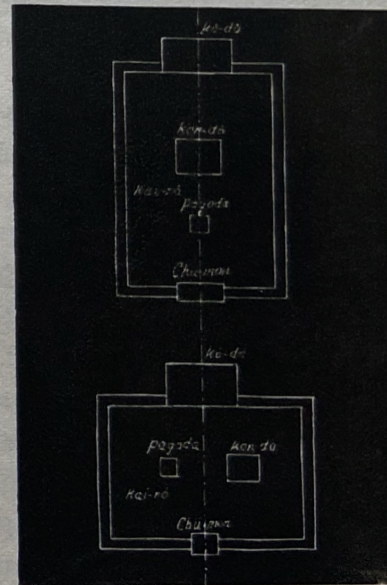
The Asuka style was directly imported from Kudara, in Tyōsen (Korea), whose arts in turn had their origin in the Six Dynasties in China. Where then did the style of the Six Dynasties in China originate? Though China had developed a culture of her own during the Chou and Han periods, later intercourse with the countries of Western Asia, and especially the introduction of Buddhism, caused influences from Gandhara, Parthia and Sassanian Persia to penetrate her domain. These foreign elements mixed with the peculiar Chinese style which already existed, and the mixture created the style of the Six Dynasties. The cultures of Gandhara, Parthia and Sassanian Persia had much that was intimately related to those of India, Greece and Byzantium. Thus the Asuka style is neither Japanese nor entirely Oriental, but international in so far as it has traces of influences derived from Persia, Greece and other countries of Eastern Europe and Western Asia. There is a useful and interesting study of the origin of the Asuka style by Dr. T. Itō, who has proved the above-mentioned facts by comparing the honeysuckle ornaments used frequently in the Asuka arts in Japan with those in China, Gandhara, Central Asia, India, Persia, the Saracen Empire, Assyria and Egypt.

Buddhist temples of the Asuka Period were quite different from those of today, where priests are concerned only with the life beyond and preach the happiness of

Paradise. Syōtoku-Taisi's ideal was to effect an administration of public affairs and the propagation of education according to Buddhism. The temples were, therefore, like administrative buildings. In the Sitenō-zī Temple, there were numerous buildings devoted to affairs of government, while the Hōryū-zī Temple was called Hōryū-gakumon-zī, *gakumon* meaning education.

There are two basic types in the block plans of Buddhist temples of the Asuka Period; one is the Sitenō-zī type, and the other the Hōryū-zī type. The difference between the two types resides in the disposition of the Kon-dō (main building) and the pagoda. In the former type the Kon-dō and pagoda stand in line on the central axis, and in the latter these two buildings stand side by side to the right and left of the central axis. The Sitenō-zī style of arrangement is exemplified by the Sitenō-zī Temple, Ōsaka, while an example of the Hōryū-zī style is seen in the Hōryū-zī Temple, Nara. The first of these styles was imported from Kudara, while the latter originated in Japan, with perhaps Syōtoku-Taisi himself as the originator.

Among the numerous Buddhist temple buildings erected in the Asuka Period,



Block arrangement of Sitenō-zī type and Hōryū-zī type



Bird's eye view of Hōryū-ji Temple

the following six are the only ones remaining to this day : four buildings of the Hōryū-ji and two pagodas in the Hokki-ji and Hōrin-ji.

Hōryū-ji Temple (Hōryū-ji, Nara Prefecture)

This temple was completed in the 15th year of the Empress Suiko's reign (607 A.D.), and is one of the buildings of greatest historic value which remain in Japan today. It seems almost miraculous that the buildings of the Hōryū-ji Temple should be more than 1,300 years old. The wood used there is a superior kind of *hinoki*, and the climate in that province is happily well suited for the preservation of wooden buildings. Moreover, the unvarying respect paid to this temple by the people has proved



Kon-dō of Hōryū-ji Temple

effective in making perfect preservation possible.

I believe this temple is one of the most beautiful in the world. Its beauty and perfect proportions are not only seen in the form of each building, but also in the location of the various buildings within the temple grounds, as well as in the Buddhist sculptures and other objects of art which are preserved there and which are most valuable as historical relics of old Japanese culture. The buildings which have been preserved to this day in their original form are the Kon-dō, Gozyū-no-tō, Tyūmon and a part of the Kairō (colonnade).

Kon-dō :—

The Kon-dō is the most important building of this Buddhist temple because it houses the main statue of



Five-storied pagoda of Hōryū-ji Temple



Tōyū-mon and a part of Kairō of Hōryū-ji Temple

Buddha. Passing through the Tyū-mon, or central gate one sees the Kon-dō on the right and the five-storied pagoda on the left. A beautiful sense of balance is expressed here between the large but low Kon-dō and the narrow but high pagoda. The Kondō is a well proportioned two-storied building. Though it may have been partly reconstructed and altered in later years, the Kon-dō is quite well proportioned in general form and shows excellent treatment in its details. As to the interior of the building, the central part of the floor is built like a platform, somewhat higher than the remaining portion, and here the main statue of Buddha wrought in bronze by the famous sculptor Tori, is placed, surrounded by other statues of superb design. The famous mural paintings cover the four corners of the building. Here we see the most typical atmosphere of the Asuka arts.

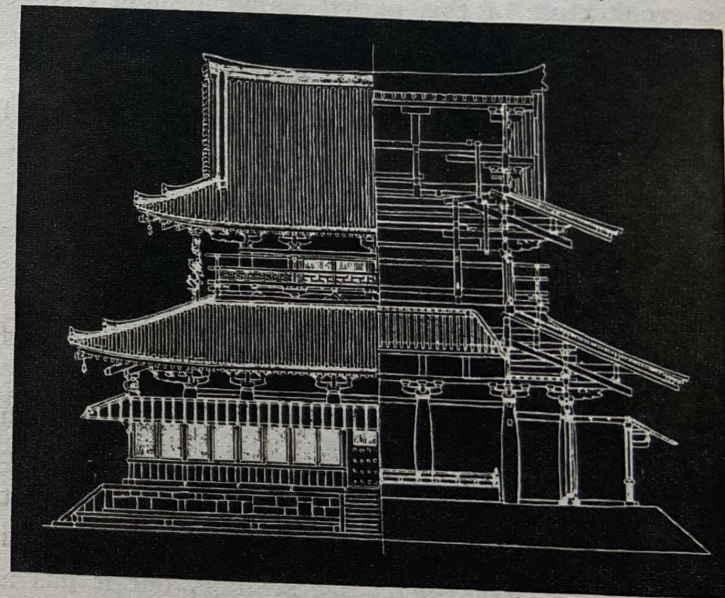
Tō (Pagoda) :—

The pagoda is not very large or high, but its proportions are perfect. When we compare this pagoda with the one at Nikkō, we can easily perceive the superior form of this pagoda in which the projection of the eaves and the area and height of each floor are graduated to form a gracefully tapering tower. "The five-storied pagoda is a kind of tower. This tower had its origin in the stupas of India, which were originally Buddhist mausolea. According to tradition, a stupa was first constructed to bury the bones of Buddha, but this type of tower may have existed in India even earlier. Stupas consist of three parts: stylobate, tower shaft and *sōrin* (top decoration); and this original form of tower was modified in each Oriental

country. In Japan, it took a form similar to that of the original stupas." (Dr. T. Itō's essay.)

Tyū-mon :—

The Tyū-mon, or central gate, is a two-storied structure which is also well proportioned. The columns of this gate, as well as those of the Kon-dō, have a kind of entasis such as is found in the columns of classic architecture in Greece and Rome. Though its origin is not clearly known, it being not yet determined whether it has actually any relation to the entasis of classic architecture, it makes the columns look light and beautiful. The forms of *masu* and *hiziki* also differ remarkably from those of later years.



Elevation and section of Kon-dō of Hōryū-ji Temple

2. BUDDHIST TEMPLES OF THE NARA PERIOD (645-783)

It was in the Nara Period that Buddhism flourished most gloriously in Japan. The same period likewise saw great development in the art of Buddhist temple-building. A great number of temples were built, and not a few of these remain to this day.

The practice of Buddhism in this period was not individual, but rather national, with the Imperial House as the centre; and it was in the reign of the Emperor Syōmu (724-749) that this religion developed most vigorously. The architecture of this period shows a slight change from that of the former period, following the style of the T'ang Dynasty in China. The great Heizyō Capital (its location adjoining the western part of the present city of Nara) was established in this period, and in this new capital several great Buddhist temples were built.

The main temple buildings now existing are as follows:—

(a) The Tō-tō of the Yakusi-zi Temple (near the city of Nara)

This pagoda, whose name Tō-tō means "eastern tower," is three-storied, but as it has *mokosi* (intermediate projections between floors) on each floor, it looks as if it were a six-storied structure. At first sight the form of this pagoda may look somewhat strange, but it has a wonderful beauty of proportion. (Vide p. 60.)

(b) The Kon-dō of the Tōsyōdai-zi Temple (near the city of Nara)

The Kon-dō of the Tōsyōdai-zi Temple, quite near the Yakusi-zi Temple, is the largest remaining temple building of the Nara Period. The front of this building is an open colonnade, and its general form is very elegant, the whole being imbued with an atmosphere of peace. (Vide p. 61.)

(c) The Hokke-dō of the Tōdai-zi Temple (Nara)

Tōdai-zi Temple, the largest in scale of the temples of the Nara Period, was built by order of the Emperor Syōmu, the main building being the Daibutu-den (Great Buddha Hall). Though the great statue of Buddha is the original one, the building is a reconstructed one of the Edo Period (1615-1867). Among the numerous buildings of this temple, the Hokke-dō (or Sangatu-dō) is preserved as originally constructed. Its scale is rather small, but its proportions are very beautiful, and it contains many valuable statues of Buddha. The front portion was added on to it in the Kamakura Period (1186-1392). (Vide p. 62.)

(d) The Yume-dono of the Hōryū-zi Temple (Hōryū-zi, Nara Prefecture)

The western Hōryū-zi Temple is important as a building remaining from the Asuka Period. The eastern Hōryū-zi Temple is likewise important for the Yume-dono preserved there. Its plan is octagonal and its form is elegant, this type of building having been copied frequently in later years. (Vide p. 63, and the cover design.)



Three-storied pagoda of Yakushi-ji Temple, near Nara



Kon-dō of Tōsyōdai-ji Temple, near Nara. Its eaves project about 18 feet



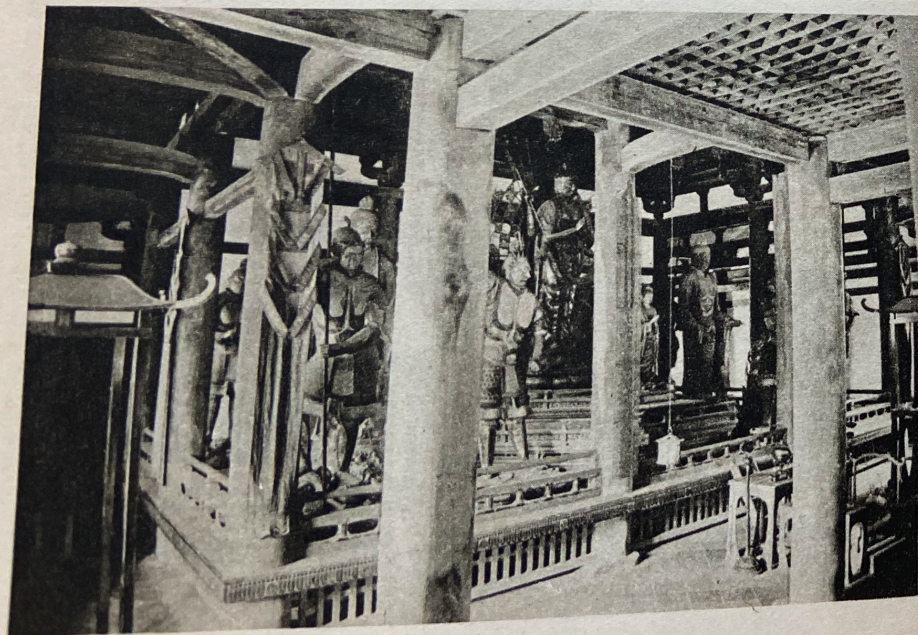
Kon-dō of Tōsyōdai-ji Temple



Hokke-dō of Tōdai-ji Temple, Nara



Yume-dono of Hōryū-ji Temple



Interior of Hokke-dō



Interior of Sinyakushi-ji Temple



Kon-dō of Murō-zi Temple

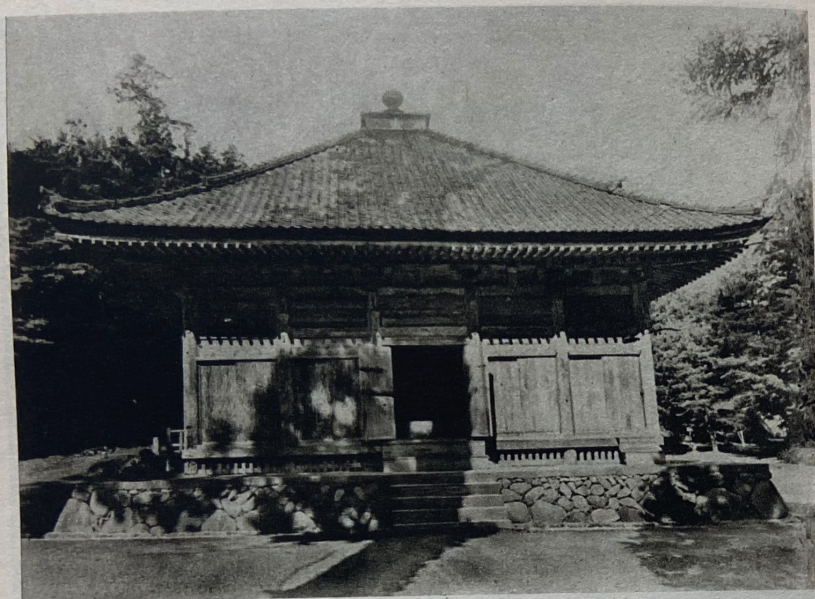
3. BUDDHIST TEMPLES OF THE HEIAN PERIOD (784-1185)

At the beginning of this period, the new Tendai and Singon sects of Buddhism were imported from the Continent. The temple buildings of these new sects were erected on mountains and in valleys, and the Kongōbu-zi Temple on Mt. Kōya, and the Enryaku-zi Temple on Mt. Hiei are the most distinguished of these.

The Heian Period is usually divided into what are known as the former Kōnin Period (784-897) and the latter Huziwara Period (898-1185). In the latter period, building and other arts became remarkably Japanese in taste. The famous temple buildings remaining are as follows :—



Five-storied pagoda of Murō-zi Temple. This pagoda, unusually small, is only 53 feet high



The famous Konziki-dō of Tyūson-zi Temple

(a) The Kon-dō and Gozyū-no-tō of the Murō-zi Temple
(Murō, Nara Prefecture)

Murō is a lovely place where people can breathe the true atmosphere of the graceful culture of old Japan. The Kon-dō and five-storied pagoda of the Murō-zi Temple are the only buildings remaining from the Kōnin Period. The pagoda is so small that it could be taken for a miniature model.

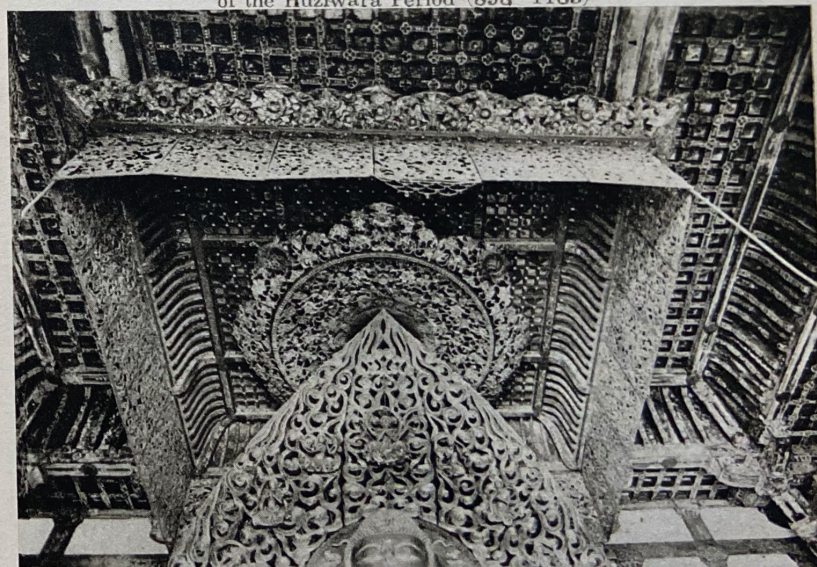
(b) The Hōō-dō of the Byōdō-in Temple (Uji, near Kyōto)

(c) The Konziki-dō of the Tyūson-zi Temple (Hiraizumi,
Iwate Prefecture)

These two buildings are typical examples of the Buddhist temples of the Huziwara Period, their decoration representing the most refined artistic treatment of that period.



Hōō-dō of Byōdō-in Temple. This, with elegant architectural proportions, is the most typical example of Buddhist temples of the Huziwara Period (898-1185)



Interior of Hōō-dō



Amida-dō of Hōkai-ji Temple, Kyōto Prefecture



Syari-den of Engaku-ji Temple, Kamakura

4. BUDDHIST TEMPLES OF THE KAMAKURA PERIOD (1186-1392)

At the beginning of this period the Zen sect was introduced, and with this new sect a new building style was brought over from the China of the Sung Dynasty. We call it "Kara-yō" (*kara* means foreign and *yō* means style). The distinguishing features of the "Kara-yō" style are seen in the arrangement of the location of buildings: the principal buildings being arranged in a row on the central axis as in the Sitenō-ji style of the Asuka Period. The architectural and decorative treatment of the Kamakura Period shows a great change when compared with former styles. On the whole the effect is sombre and heavy. A good example of this style which now exists is the Syariden of the Engaku-ji Temple,



Tahō-tō of Isiyama-dera Temple, Ōtsu



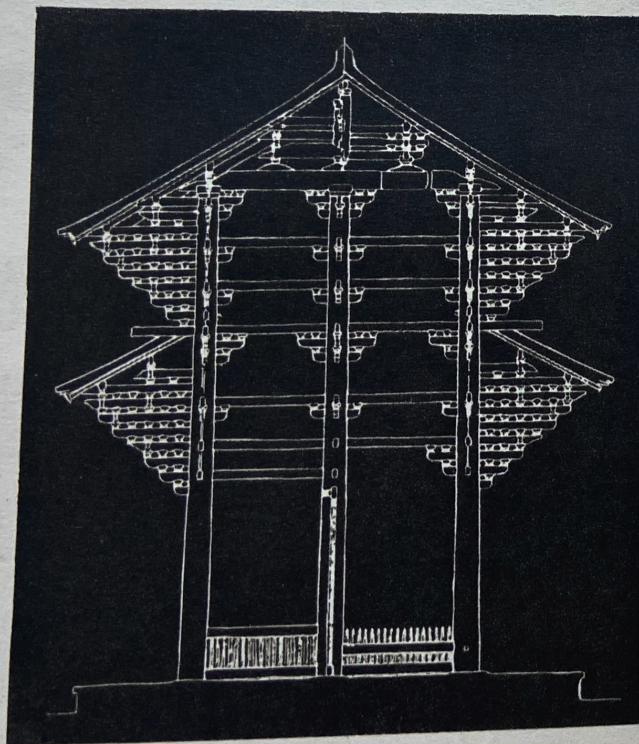
Belfry of Tōdai-ji Temple, Nara



Nan-daimon of Tōdai-ji Temple, Nara

Kamakura.

In this period, another style known as the "Tenziku-yō," a slight variation of the "Kara-yō" style, was developed. The Daibutu-den and Nan-dai-mon (great south gate) of the Tōdai-ji Temple, Nara, are specimens of this style, the remarkable features of which are to be observed in the details of "Masu-gumi": *masu* and *hiziki* projecting only to the front and not to the sides.



Section of Nan-daimon of Tōdai-ji Temple



San-mon of Tōhoku-ji Temple, Kyōto

5. BUDDHIST TEMPLES OF THE MUROMATI PERIOD (1393-1572)

"Kara-yō," "Tenziku-yō" and other older constructional styles were all impartially favoured in this period. There are many buildings still remaining, of which the San-mon, the two-storied main gate of the Tōhoku-ji Temple, Kyōto, is the most remarkable because of the largeness of its scale and its well-proportioned form. Its architectural style is a mixture of "Kara-yō" and "Tenziku-yō" and yet the result is perfectly harmonious. The upper story is painted in colours and decorated with designs and pictures which are said to be the work of Tyō-densu and Kan-densu.



Kara-mon of Nishihongan-ji Temple, Kyōto

6. BUDDHIST TEMPLES OF THE MOMOYAMA PERIOD (1573-1614)

In this period, the styles of the days preceding the Kamakura Period were vigorously revived, and the "Kara-yō" and "Tenziku-yō" styles lost favour. The Momoyama style is distinguished primarily for its rich and gorgeous colouring as well as for the elaborateness of detail in its sculptural decorations. As a good example of the temple buildings remaining from this period, we may mention the Zuigan-ji Temple, near Sendai. At this Zen temple, the Main Hall ranks foremost in both design and execution, and is regarded as a model specimen of this style of architecture. It is a great single-story construction with an *irimoya* roof which is covered with tiles.



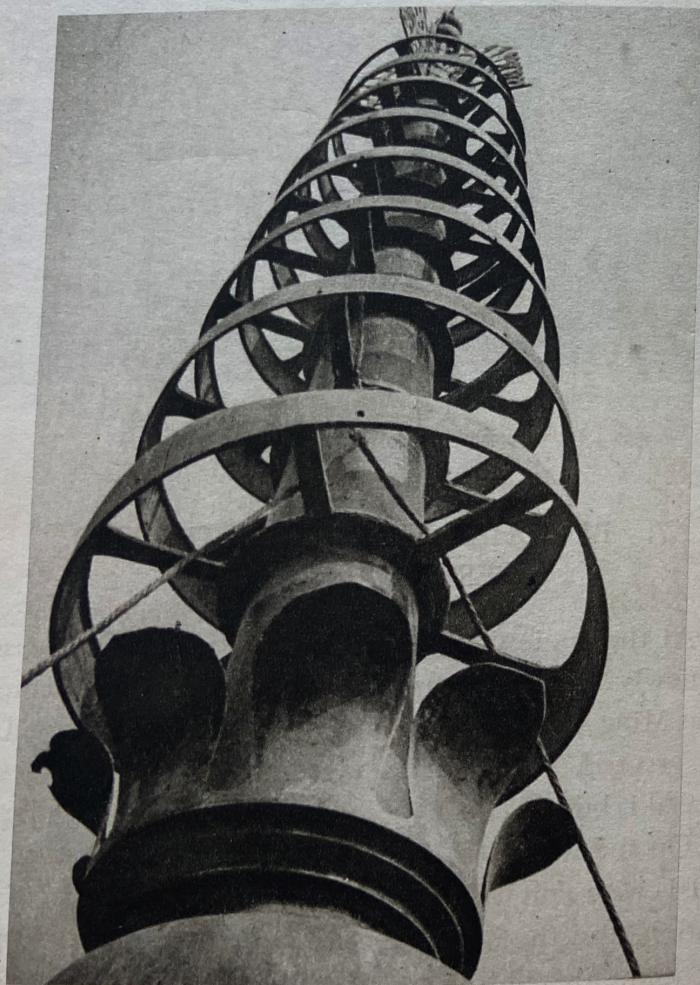
Kiyomizu-dera Temple, Kyōto

7. BUDDHIST TEMPLES OF THE EDO PERIOD (1615-1867)

At the beginning of the Edo Period, the Ōbaku sect was newly introduced from China, and Buddhist temples of the Ming style, such as the Manpuku-ji Temple at Uzi, were erected. There are several such Ōbaku temples in Nagasaki, but this style of building is quite rare in Japan.

On the whole the buildings of this period were designed with emphasis placed only on the details of decoration, and the importance of general form and proportion seems almost to have been forgotten. From the point of view of architectural aesthetics, one is bound to be disappointed in almost all of the buildings which are still

extant. This is perhaps because the architects found their heritage of architectural canons so strict that the conventions of building standards prevented them from creating any new or vivid originality in design.



Sōrin of a pagoda

V. ARCHITECTURE OF DWELLING-HOUSES

DWELLING-HOUSES OF ANCIENT TIMES

We have no remains or relics of dwelling-houses of olden times, but they can be reconstructed from the following data :—

(a) Literature and old descriptions in which the conditions of ancient houses are described.

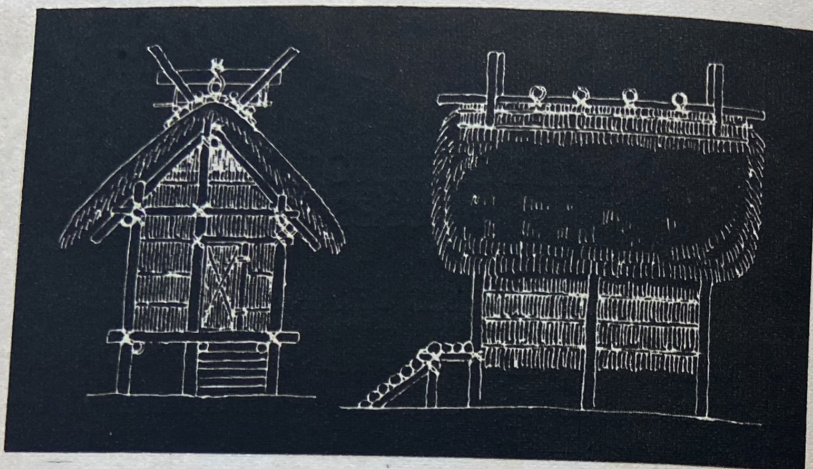
(b) Old coffins of stone or earthenware ; engravings on old mirrors ; clay images. (Obtained through archaeological excavation.)

(c) Sinto shrines. The old Sinto shrines were reconstructed time after time because the material used in their construction was wood which naturally decayed, but the architects faithfully reproduced the originals so that the older Sinto shrines remaining today may be considered to be good examples from which to surmise the style of the ancient dwelling-houses.

(d) Present farm-houses. These retain the style of the ancient dwelling-houses, the simple treatment in their construction coinciding with old descriptions.

The following illustration shows a general sketch of a primitive Japanese dwelling house, as reconstructed on the basis of data such as those described above.

All the materials used here are of wood, and all of them are straight. Before Buddhism was introduced into



Original form of Japanese dwelling-house. It resembles the dwelling-houses of such southern countries as Siam, Malay and Sumatra

Japan, geometrical curves were not applied to the art of building. The construction was chiefly of wood ; but bamboo also was commonly used. Bamboo rods were tied together with wistaria vine, wild vine or some such creeper. The roof was covered with reeds or bark. The first houses were low huts, having neither posts nor floors, but afterwards the floor was raised to the height of that of the hut type dwelling shown in the above drawings.

DWELLING-HOUSES, FROM THE 10TH CENTURY TO THE PRESENT

The study of dwelling-house construction through the ages is both interesting and important. The Japanese dwelling-house of the present has been evolved through



OLD DWELLING-HOUSE, FROM "SENZUI BYŌBU" SERIES OF SCREEN PICTURES



OLD DWELLING-HOUSE, FROM "SENZUI BYŌBU" SERIES OF SCREEN PICTURES



Gorgeous interior of *Syoin* of Nishihongan-ji Temple, Kyōto

in which the arrangement was somewhat continental (that is, symmetrical), but each section was made to express pure Japanese taste.

The present Imperial Palace in Kyōto, where the enthronement ceremony is held, was built about eighty years ago in the old style, of which it is a good example.

2. Buke-zukuri and Syoin-zukuri

In the 13th century political power fell into the hands of the military or samurai class. As a consequence, a new style of dwelling-house architecture called Buke-zukuri (*buke* means samurai family, and *zukuri* means building-style) appeared.

As the majority of the samurai class were followers of the Zen sect, the style of the samurai's houses was



Sanbō-in of Daigo-ji Temple, Kyōto

gradually combined with that of the living houses of the priests, until in the 14th century another modified style called Syoin-zukuri was evolved.

In this style the main features are the following :—

Toko : An alcove or square niche ;

Syoin : A sort of bay-window for a fixed desk on which to read books ;

Genkan : An entrance porch to the main house ;

Tana : A niche, arranged near the *toko*, and equipped with one or more shelves.

This Syoin-zukuri was adopted only by samurai families and not by the common people, whose houses were simpler and more like farm-houses. This style developed most vigorously in the Momoyama Period (1573-1614), rich decoration of paintings and sculpture

being made use of in the houses. Good examples extant of this architectural style are the following : The syoin of the Nisi-Hongan-zi Temple, Kyōto ; the Gekkō-den of the Gokoku-zi Temple, Tōkyō ; the Sambō-in of the Daigo-zi Temple, Kyōto.

The last building mentioned has the mixed features of the Sinden (main building) of Sinden-zukuri, the Syuden (main building) of Buke-zukuri, and the Syoin of Syoin-zukuri.

3. Buke-yasiki

In the 16th century, the central government was established in Edo (now Tokyo). Due to the growth of towns, a new style of simpler town houses developed. This style, known as the Buke-yasiki (*yasiki* ; residence), is a type of dwelling-house architecture produced by the modification of the former Syoin-zukuri.

4. Dwelling-house of today

The style of the present dwelling-house (not Western but pure Japanese) is a combination of the town house and the above-mentioned Buke-yasiki. It has taken on something of the elegance and refinement of the tea-ceremony kiosk. We can say that the present-day dwelling-house is typical of Japanese taste.

What are the merits of the Japanese dwelling-houses of today ? These may roughly be given as :

(a) Simplicity.

Simplicity is a characteristic of Japanese taste, and this is well brought out in the present-day houses.

(b) Capacity for being thrown open in summer.



Gate of Japanese dwelling-house, by Architect I. Yosida, Tōkyō

The climate in this country being very damp, especially during summer, a closed house with small windows and openings would make the inhabitant feel very much depressed. Japanese dwelling-houses are thus equipped with sliding screens which can be easily adjusted.

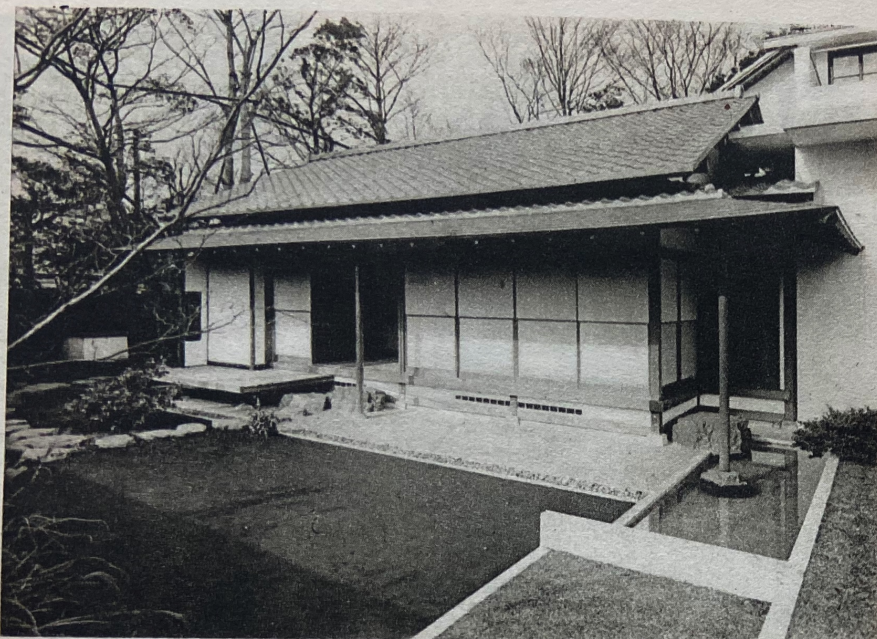
What are their defects ?

(a) Unsited to modern life.

Floors, windows, doors, fittings and furnishings, heating arrangement, and so on, should be improved to conform to modern living.

(b) Inflammable.

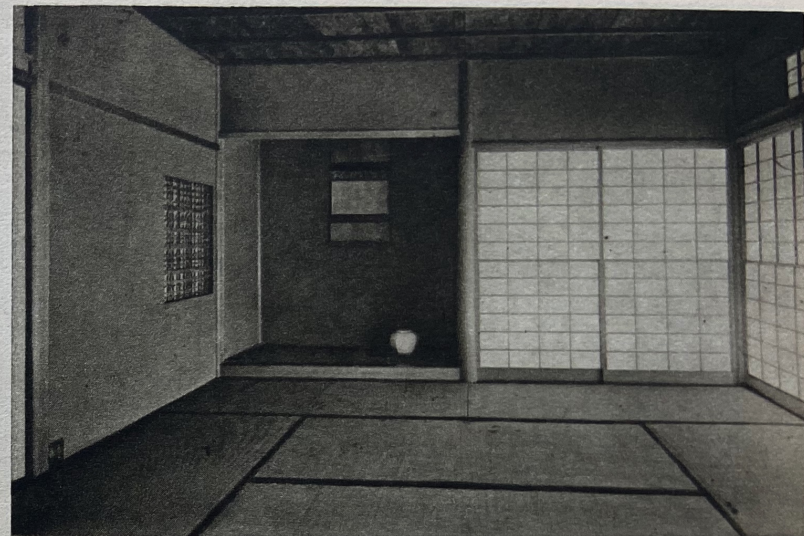
Wooden houses are not fire-proof. Against earthquakes, however, they are much better than a stone or brick building ; it should be quite easy with a little improvement to make the dwelling-house of traditional



Charming harmony of the garden and room in a Japanese dwelling-house, by Architect S. Horiguti, Tōkyō

construction earthquake-proof.

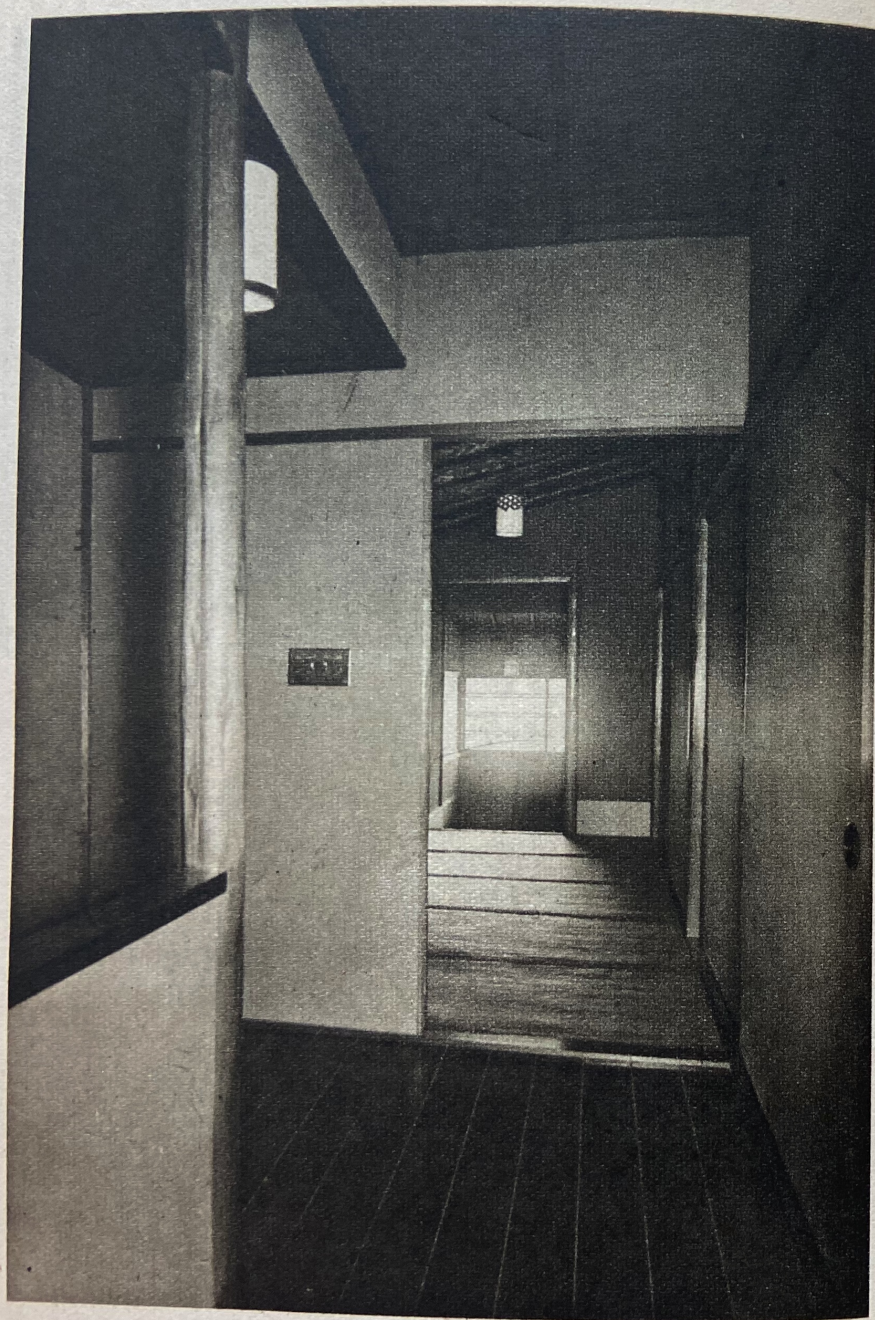
At present a great number of city people work during the daytime in Western style buildings, where they wear European clothes, while in the evening they live at home in true Japanese fashion. Such "dual living" is scarcely desirable under the present conditions of life. Some means should be found, therefore, to remedy this situation. For example, steel, glass, solid casements and windows, solid floors, cosy heating equipment, tables, desks and chairs of suitable size, shape and design should take the place of sliding-doors (*to*), papered sliding-screens (*syōzi* and *husuma*), *tatami*, *zabuton*, *hibati*, and so on. It may be said that improvements in this direction have been accomplished to some extent, but much more



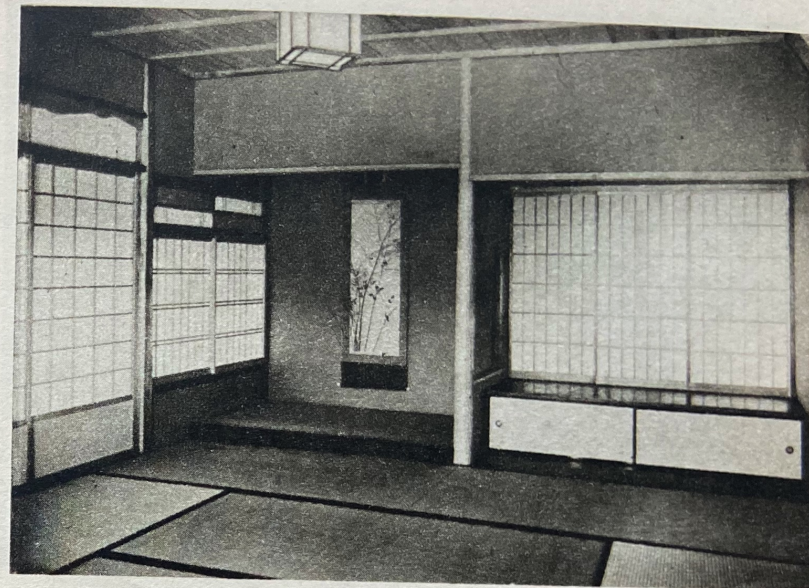
Tana in a modern Japanese dwelling-house, designed by Prof. K. Huzii, Kyōto

remains to be done.

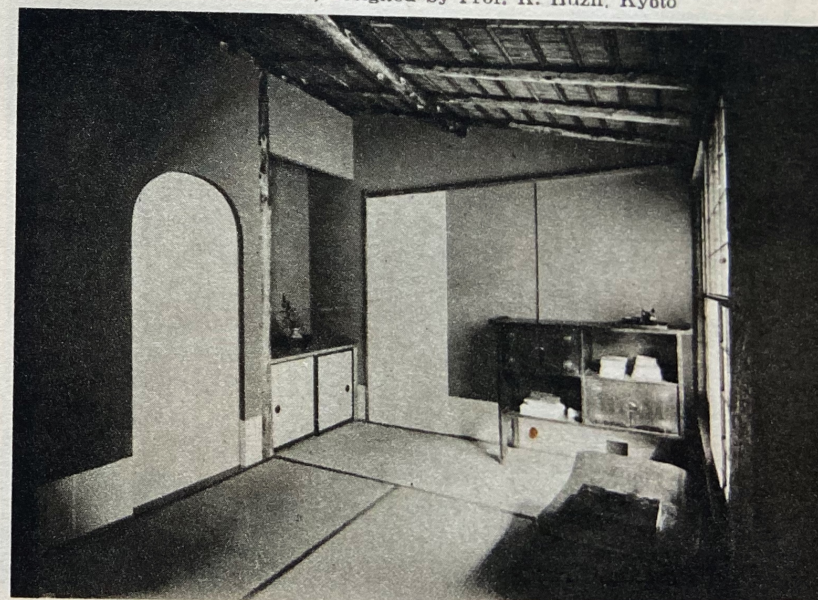
I believe that eventually a new style of dwelling-house will be evolved, differing widely from the style which is now being used in Japan. This is because the form and architectural expression of dwelling-houses must be determined, above all else, by the manners of the people, their living standards, natural circumstances and national taste. As so many Western amenities are being adopted by the Japanese, it cannot but result in a radical change in the style of their dwellings in the not distant future. The more well-to-do Japanese are indeed already adding at least one European style room to their house in order to meet the demands of the dual mode of living.



Corridor in a Japanese dwelling-house



Master's room with *toko* and *tana* in a modern Japanese dwelling-house, designed by Prof. K. Huzii, Kyōto



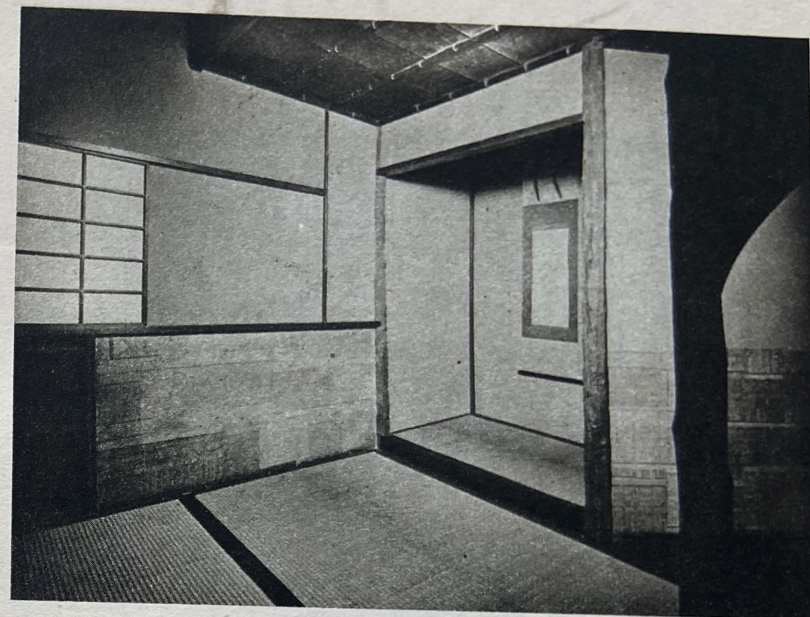
Study room of a Japanese dwelling-house



Tya-situ "Syunsō-rō" in the residence of T. Hara, Yokohama
It is a building of the Momoyama Period (1573-1614)

age it became more popularized and the people in general began to appreciate the *Tya-no-yu*. Sen-no-Rikyū (1521-1591) was the most famous *Tya-zin* (tea master) in those days, and it was he who established the true spirit of *Tya-no-yu*, that is *wabi* or *sabi*. To really understand the spiritual background and significance of the *Tya-situ*, one must be able to appreciate this spirit of the *Tya-no-yu*. *Wabi* or *sabi*, which is the essence of the *Tya-situ*, is not easily translated into foreign words. Words such as tranquil, tasteful, rustic or graceful in English, partly express the meaning and feeling of *wabi* or *sabi*, but not satisfactorily.

The *Tya-situ* is not a building for actual living, but only for the aesthetic life. It is not a building in which to live, but in which to practise *Tya-no-yu*.



Interior of the "Syunsō-rō"

The outward appearance of the *Tya-situ* is tranquil and graceful, and usually of an asymmetrical composition. It expresses the plain and simple forms of the country farm-house with its thatched roof. The *Tya-situ* may be a room in a dwelling-house or a single detached house, but in any case its scale is not large. There was originally no fixed type of plan in *Tya-situ* building, but in later days when *Tya-no-yu* became formalized, certain standard types were established. After Murata-Syukō (1422-1502), who is said to have been the pioneer of *Tya-no-yu*, the small room of 9 feet by 9 feet (in Japanese *yozyō-han* *Tya-situ*) was originated, and this type became very popular. Though there were large *Tya-situ* which measured 18 feet by 18 feet, the smaller scaled *yozyō-han* was preferred in general. In this small space, the



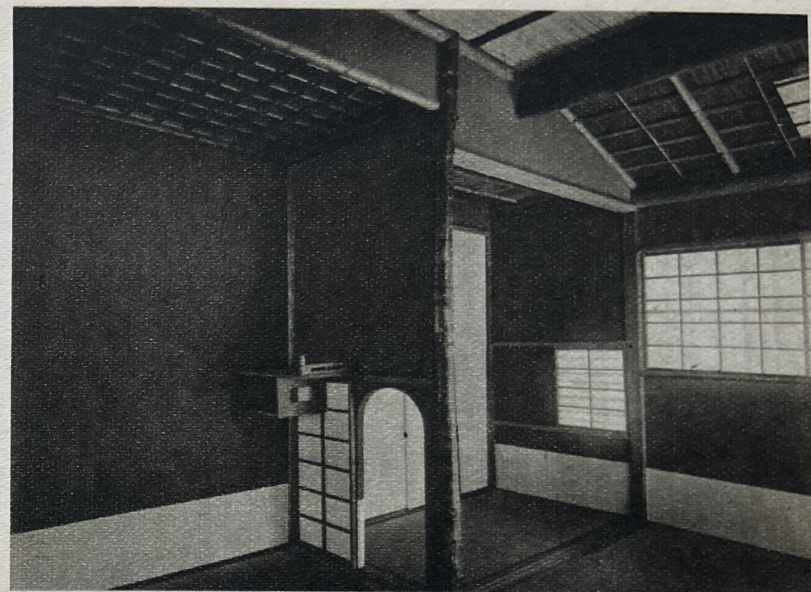
Tya-situ "Syōkin-tei" in Katura Detached Palace, Kyōto

Tya-situ attempts to express nature's greatness.

The architectural composition of the Tya-situ is quite simple and plain, but what is so harmonious and admirable is the poetical expression in line, plane and volume, the rational application of materials and constructional methods, the graceful colour scheme of the neutral colours of the materials used, and the rustic and refined treatment of every part.

The Tya-situ then is a poem in architecture!

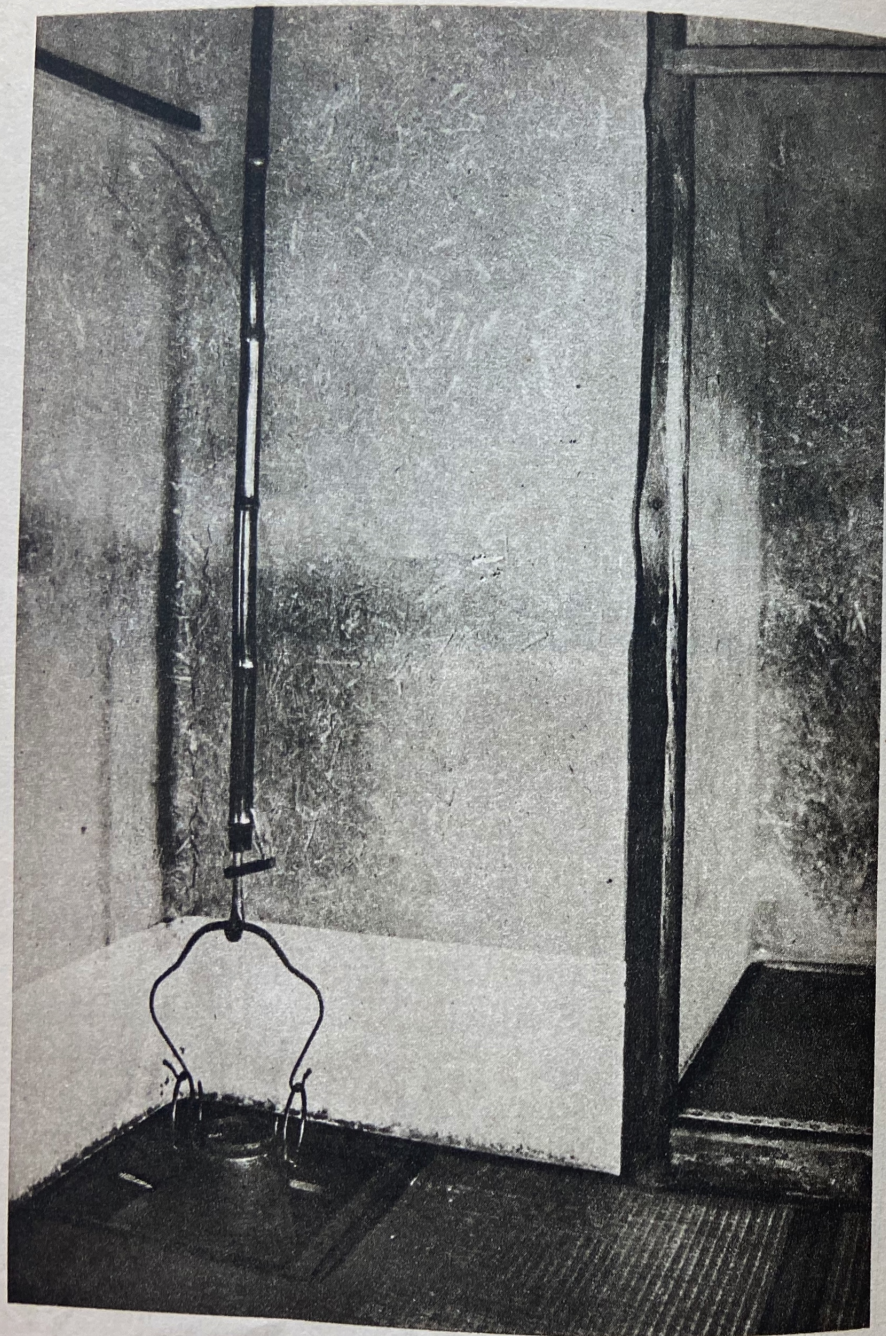
There are many famous Tya-situ in Kyōto, such as:
 Tya-situ of Myōki-an, Yamazaki, Kyōto Prefecture;
 Syōnan-tei of Saihō-zi Temple, Kyōto;
 Tya-situ of Sinzyu-an, Daitoku-zi Temple, Kyōto;
 Bōzen of Kohō-an, Daitoku-zi Temple, Kyōto;
 Tya-situ in Katura Detached Palace, Kyōto.



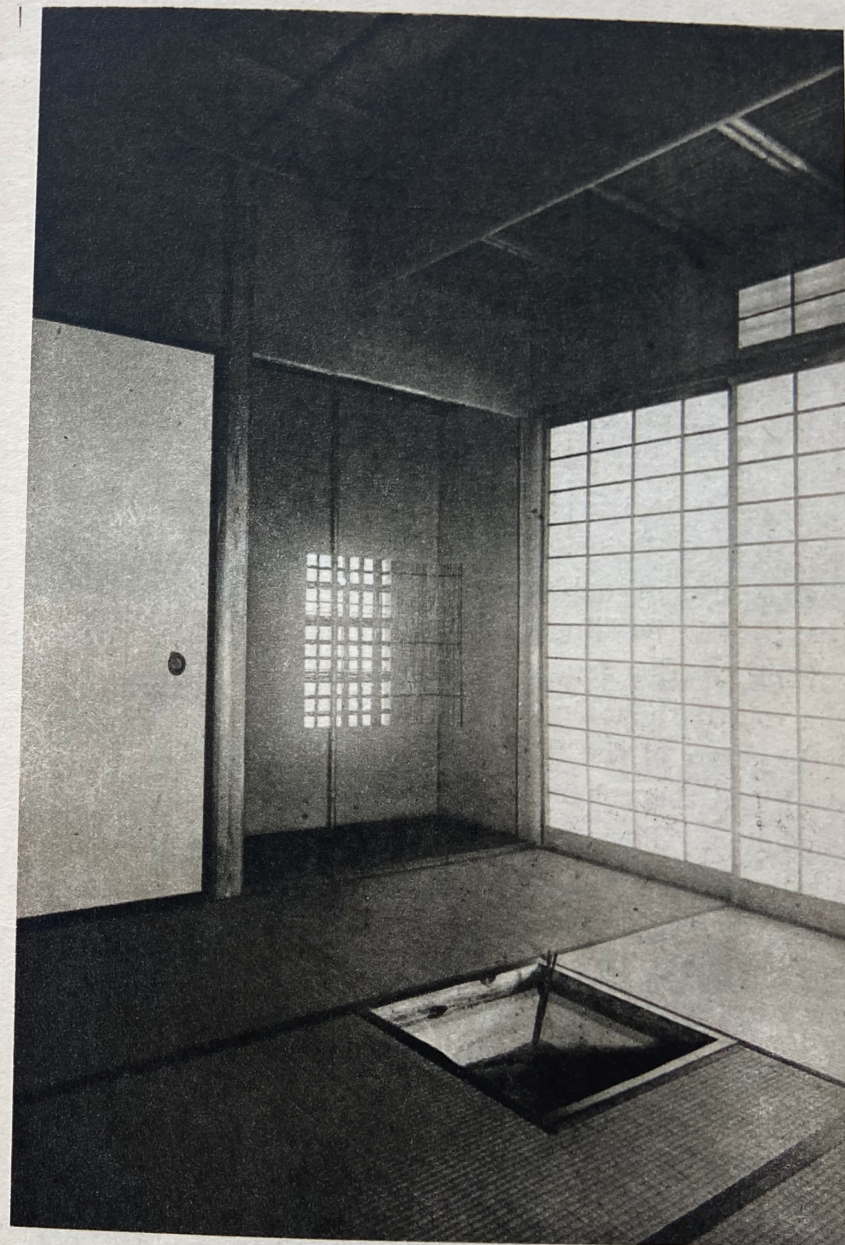
Interior of a modern Tya-situ

Here, mention must be made of the Katura Palace. The main building of the Katura Palace is not a Tya-situ, but a dwelling-house, designed by Kobori-Ensyū in the Momoyama Period (1573-1614). Everyone ought to see this masterpiece in building and garden design to appreciate the pure and true architecture of Japan.

The Daizingū Shrines of Ise and this Detached Palace at Katura are the two greatest masterpieces of Japanese architecture. To see Ise and Katura is to see Japan and its architecture. Compare Katura and Nikkō, then you can distinguish clearly what is pure Japanese and what is not Japanese. This comparison is so striking that it offers the student of Japanese architecture an ideal contrast.



A corner of *Tya-situ*



A *Tya-situ* by Architect I. Yosida, Tōkyō

VII. ARCHITECTURE OF PALACES AND CASTLES

PALACES

The architectural style of palace buildings of ancient Japan, though none has been preserved to this day, may be surmised from the style of Sintō shrines which have kept the original ancient form, such for example as the Ise-Daizingū Shrine. This is because we know that the Sintō shrines in ancient times were built in the same style as the palace buildings. Surrounded by a single, double or triple wooden fence, the main buildings stood in the centre, and the main gate, in the shape of a *torii*, stood in the centre of the front fence. They were all built of wood, and the columns pierced the ground without any foundation. Their materials were simple and the constructional style was both simple and direct.

Even before the introduction of Buddhism, palace building might have received some Korean influences on account of intercourse with her; but this we cannot know for sure.

After Buddhism was introduced to Japan, the continental style of palace building somewhat influenced the palace architecture of those days. We know from documents that many palaces were built in the Asuka Capital during the Asuka Period (552-644), but we are not able to know conclusively what their scale or style was.



Gate of Kyōto Imperial Palace

Perhaps they were neither very elaborate nor rich, but comparatively plain and simple.

It was after the erection of the great Capital of Hei-zyō (Nara), in 710 A.D., that the palace buildings in Japan showed great improvement in both scale and appearance. Moreover, from the time of the establishment of the Heian Capital (now Kyōto), in 784 A.D., the palace buildings of Japan became more finished in style. The plans of these two Capitals were copied from those of the Changan Capital of the T'ang Dynasty in China, but the Heian Capital was a little larger in scale than the Hei-zyō Capital. The plan of both capitals is rectangular; the streets are all arranged from north to south and from west to east in regular lines. The Palace proper is situated in the central section on the north side. Though the Hei-zyō



Sisin-den of Kyōto Imperial Palace

Capital is now almost in ruins, except for a small section on the eastern side which forms the city of Nara of today, the Heian Capital has kept its original form comparatively unchanged and forms the basis of the city of Kyōto today.

Parts of the present Kyōto Palace are the reconstructed remains of the Palace of the Heian Capital. In medieval times the Kyōto Palaces fell almost into ruins, and the present buildings date from the middle of the 19th century, when they were reconstructed following the original form as much as possible. The part where we now see the Sisin-den, Seiryō-den and others is but a small portion of the Palace block of the Heian Capital, which was called "Dairi," where the residential quarters for the Emperor and His Family were built.

Every foreigner who visits the Kyōto Palace will no

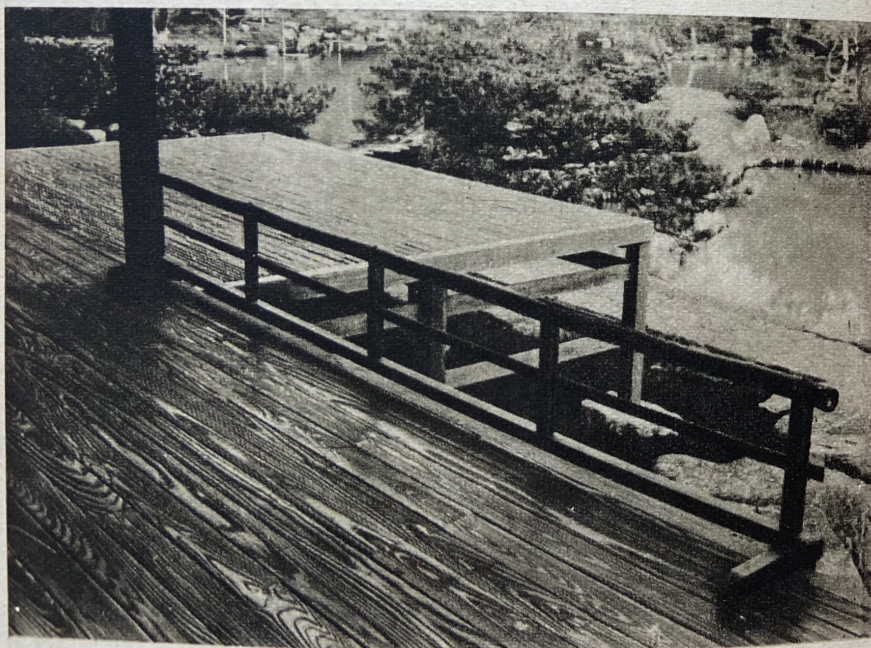


Seiryō-den of Kyōto Imperial Palace

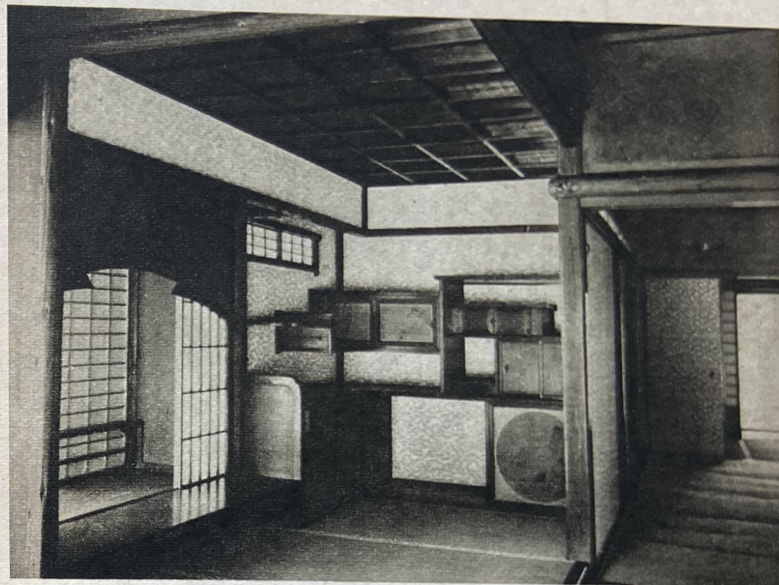
doubt perceive quite a different atmosphere from that of any European or Chinese Palace. In fact, Japanese palaces are different from all other palaces in the world. They are quite simple and plain in architectural treatment, and yet they fully express elegance. European palaces, on the contrary, are characterized by rich decoration. One can certainly recognize in the buildings of the Kyōto Palace the so-called "Japanese taste," and I wish to emphasize here that this Japanese taste which is expressed in this palace building is not to be seen either in the buildings of Buddhist temples or in the Nikkō-Byō.



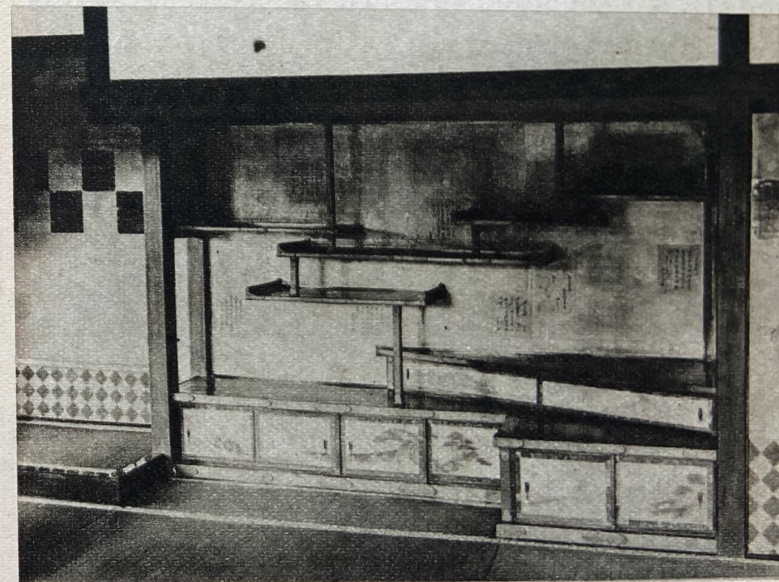
Entrance of Katura Detached Palace, Kyōto



Tukimi-dai (Moon viewing verandah) of Katura Detached Palace



Tana in Katura Detached Palace



Tana in Syūgaku-in Detached Palace, Kyōto

CASTLES

It was from the end of the Muromachi Period (1393-1572) to the Momoya Period (1573-1614), that is from the middle of the 16th century to the beginning of the 17th century, that castle building in Japan attained its zenith. We know from documents and remains that there were many castles in ancient and medieval Japan, but they were rather small in scale, and building technique in this field was not so highly developed since the Japanese had never experienced any great war with foreign countries.

The introduction of the rifle by the Portuguese, who came to the island of Tanegashima (Kagoshima Prefecture), in 1543, brought about a great change in the methods of warfare, which resulted in a sudden development in the building of castles in Japan. The arrangement, plan and details of European style castles were introduced. The idea of surrounding the castle with two or three moats was obviously copied from European castles like the Tower of London or the Pierrefond in France.

As Japanese castles were built of wood instead of brick or stone, as were the European castles, they had quite a different architectural style. Moreover, their formal design was in true Japanese taste.

The first great castle was the Azuchi Castle (1579, Siga Prefecture), but it is now in ruins; and among the castles existing today the following are the most famous: Kameyama Castle (1580), Himeji Castle (1581), Okayama Castle (1583), Matuyama Castle (1583) and Nagoya



Keep of Nagoya Castle, Nagoya



Mansion in Nizyō Castle, Kyōto

Castle (1611). Ōsaka Castle was the largest in scale, but the present buildings are recent reconstructions. All these castles have in common the feature of being surrounded by a two or threefold moat and of being flanked by high stone walls. The shape of the ground is usually polygonal, and watch-towers are built at important points on the surrounding walls, while the keep is built in the most important centre. Among the many keeps now existing, that of Nagoya Castle is the largest and the most impressive. Near the keep, the residential quarters of the lord of the castle were built, and they are always typical examples of the gorgeous Syoin-zukuri in the style of the Momoyama Period.

The Imperial Palace of Tōkyō is also a large castle which was built in the later years of the 16th century ;



Castle gate : *Sakurada-mon*. The new Parliament Building is seen in the distance

and though the buildings are reconstructions of later years, the general arrangement as a castle is comparatively well-preserved today.

Japanese castles are most poetic and picturesque in appearance, and recall many of the gallant and heroic romances of medieval times. They are indeed so elegant that they do not look like defences for fighting, but seem rather to be the expression of a supreme artistic sense inherent in the people.

VIII. ARCHITECTURE IN JAPAN SINCE 1870

When we compare the architecture in Japan before 1870 with that coming after, we can see great changes.

Though the continental influence was often so remarkable that eighty per cent of the elements in Japanese architecture may be said to have come from the Asiatic Continent, there were also some strong traditional elements before 1870. In 1868 the national isolation policy which had been followed by the Tokugawa Syōgunate was abandoned by the new government under the Emperor Meizi, and Japan became a member of the family of nations. It was the same in architecture. Western architecture began to be introduced into Japan on a large scale, and the process resembled that of the middle of the 6th century when continental architecture was introduced together with Buddhism. The Meizi and Taisyō Eras (1868-1926) may therefore be said to be a second Asuka or Nara Period. By studying the changes and developments of architecture after the Asuka and Nara Periods (552-783), it may be possible to foresee the coming changes and developments in Japanese architecture.

Parallel to the remarkable prevalence of Western architecture since 1870, Japanese traditional architectural styles have also been widely made use of, and at present these two different schools of architecture stand side by

side. It is quite a difficult problem for Japanese architects to harmonize these two.

(A) BEGINNING OF MEIZI ERA

Many European architects were invited to build government office buildings, schools, stations and other public and private buildings, and because of their various nationalities they introduced various styles.

1. French Style

Among the French engineers who were invited to the steel factories at Yokohama at the end of the Tokugawa Syōgunate were certain amateur architects, and they introduced some French styles of construction.

2. English Style

In the first year of Meizi, for the erection of the Mint in Ōsaka, an English architect was specially invited as its designer and superintendent. Several years later, another English architect, Dr. Josiah Conder, was invited as instructor in the Department of Architecture of the Imperial College of Engineering, Tōkyō. From this time on, the English style of architecture (English Gothic style of brick masonry) was systematically introduced into Japan.

3. American Style

Hotels and dwelling-houses for Americans were built by American architects in Yokohama at the beginning of the Meizi Era.

4. Italian Style

Italian influence did not amount to much, and what little there was proved but temporary. In the 9th year of Meizi (1876), an Italian artist, Cappellitti, who was also an architect, was invited to teach at the Tōkyō Academy of Fine Arts. He designed the former Military Museum on Kudan Hill, and the former General Staff Office, at Miyakezaka, both in Tōkyō.

5. German Style

In the 20th year of Meizi (1887), two German architects, Ende and Bockman, were invited by the Japanese government to design and superintend the erection of Parliament and Government buildings in Tōkyō. The building of the Department of Justice is typical of their works. At their suggestion, several young Japanese architects and workmen were sent to Germany to study German building methods. In these circumstances, German style architecture came to be in favour and its influence was widely felt.

The styles of architecture of this period are mostly English Gothic and Italian or German Renaissance, and the material used was brick or stone. Wooden-frame buildings with brick or stone walls were also common. Though buildings of brick or stone masonry are most dangerous in an earthquake, earthquake-proof constructions, such as reinforced concrete or steel-framed constructions, were as yet unknown. Among the structures of this period, it is interesting to see the childish eclectic buildings erected by Japanese architects who had then but a very limited knowledge of Western architecture. Few of these are now standing.



Nihon-ginkō (Bank of Japan), Tōkyō. K. Tatuno, Architect

(B) MIDDLE OF MEIZI ERA

German style architecture predominated for a short period after the 20th year of Meizi (1887), as a result of German national influence on Japan.

Gradually buildings on a comparatively large scale began to be designed and constructed by Japanese architects, among whom Dr. Kingo Tatuno may be mentioned as one of the most famous. He was one of the students under Dr. J. Conder. His representative works are the buildings of the Nihon-ginkō (Bank of Japan) completed in 1896, and the Tōkyō Station (1914).



Tōkyō Station. K. Tatuno, Architect

(C) END OF MEIZI ERA

The earthquake which occurred in 1901 imposed many important problems on the Japanese architects. They began to study how to devise earthquake-proof buildings, and as a consequence they soon adopted the American style of steel-framed constructions.

Since the great earthquake of 1923, the Japanese made intensive studies of earthquake-proof construction, and I believe that in this regard Japan is, both in theory and practice, one of the most advanced countries in the world.

Buildings of three or four stories are now generally built of reinforced concrete, and those of more stories are steel-framed with reinforced concrete.

IX. ARCHITECTURE TODAY

(1) MODERN ARCHITECTURE

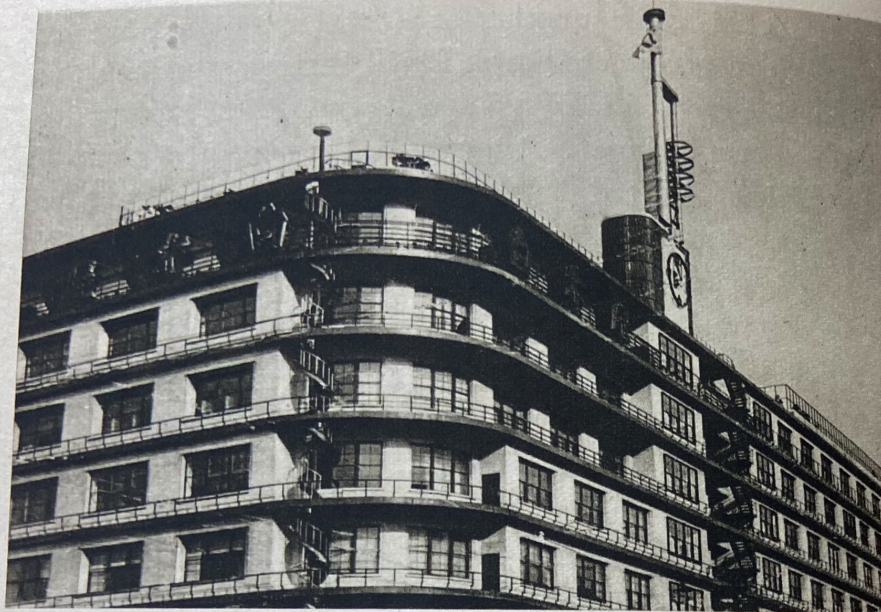
Changed social conditions and the advent of new building materials caused the rise of "Modern Architecture" in Japan at the beginning of the Taisyō Era (1912-1926). Though it came into existence much later than in Europe, its manifestations were much the same as in Europe and America. The modern movement in architecture is in Japan the result of influences received from Europe, such as "L'Art Nouveau" in France, but we cannot find any good examples of the new style buildings of this period.

Later, young architects in Japan were much influenced by modern architecture in Austria and Germany, and the names of such architects as Otto Wagner, Josef Olbrich, Josef Hoffmann, Peter Behrens and Van de Velde were quite familiar to them.

From about 1920 modernistic buildings began to be built by these young architects. As expressionist architecture was flourishing most in Germany and Austria, at that time, the influence of architects such as Erich Mendelsohn, Hans Pölzig, Walter Gropius and Bruno Taut was to be distinctly seen in their works. The buildings of the Central Telephone Office and the Asahi Newspaper in Tōkyō may be taken as typical examples of this style.

At this stage another style was introduced by the American architect, Frank Lloyd Wright, who built the Imperial Hotel in Tōkyō and several other buildings in other parts of Japan. Afterwards, the peculiar style used by Wright affected the young Japanese architects to some extent, and we can see not a few buildings in this style in Tōkyō and other places.

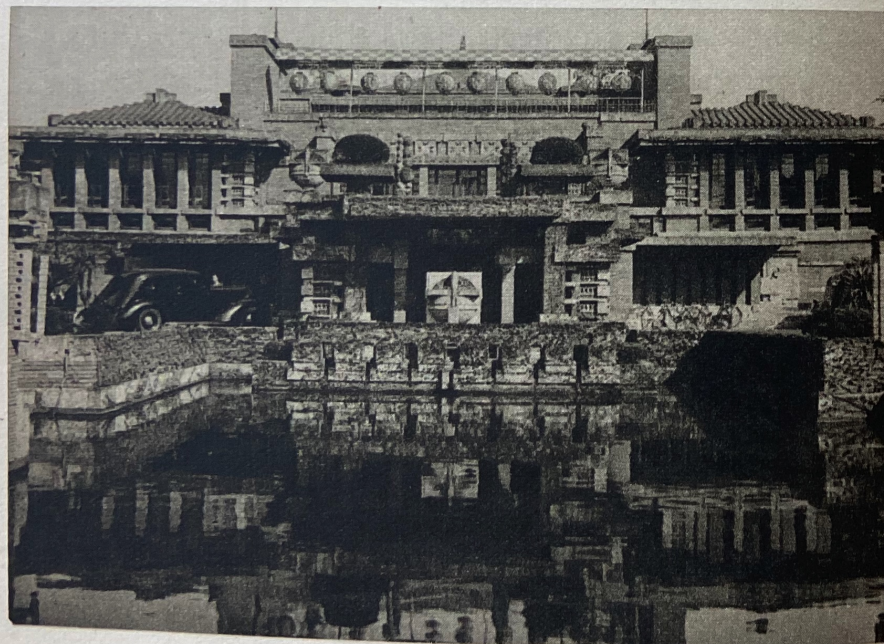
From about 1925, the new architectural movement, which is usually called "International style," and which was promoted by such architects as Le Corbusier in France and Walter Gropius in Germany, began to exercise an influence over Japanese architects. We can see good examples of this style in the buildings of the Central Post Office, near Tōkyō Station, the Teisin Hospital in Tōkyō and the Tōkyō Golf Club, at Asaka, near Tōkyō. In dwelling-houses also this international style is eagerly applied by some architects, but I think it is very difficult to harmonize this style with all the conditions of Japanese daily life.



Sirokiya Department Store, Tōkyō. K. Isimoto, Architect



Imperial Diet Building, Tōkyō



Imperial Hotel, Tōkyō. F. L. Wright, Architect



Nippon Yusen Building, Tōkyō



Teisin Hospital, Tōkyō



Central Post Office, Tōkyō. I. Yosida, Architect



Modern dwelling-house. K. Tutiura, Architect



Interior of a modern dwelling-house. K. Tutiura, Architect

(2) ARCHITECTURE OF JAPANESE TASTE

Every foreigner who visits Tōkyō and Ōsaka says that these cities are too much Americanized and have nothing of Japanese taste or atmosphere. Moreover, they say they are disappointed. But since Tōkyō and Ōsaka are great modern cities, it would be rather too much of a Utopia to expect these cities to have the appearance and atmosphere of such cities as Nara or Kyōto in architectural treatment as well as in other respects. It is both unreasonable and impossible.

It is, moreover, quite a mistake to express Japanese taste in architecture by incorporating in modern buildings some detailed forms of an old Buddhist temple or Sinto shrine building. We can never express true Japanese taste in architecture by such a childish method. It has been eagerly discussed among our architects in recent years how best to express Japanese taste in large buildings such as museums, city halls, theatres, department stores and office buildings. But it is difficult to find a satisfactory and rational way, and I think it unlikely that a method will be evolved in the near future which will incorporate and express pure Japanese taste in large modern buildings.

The Kabuki-za Theatre and the Gunzin-kaikan Hall in Tōkyō may be said to be examples of attempts at such a combination, but the Kabuki-za is merely an old style building built with new materials and methods, and nothing more. The Gunzin-kaikan is a modern building with only certain details of old Japanese buildings grafted on. We cannot find any original treatment in these buildings

to express true Japanese taste.

Since the beginning of the Meizi Era the religious buildings have lost their long tradition of taking the lead in the field of architecture in Japan, and recently non-religious buildings have taken their place, just as in modern Europe and America. Nevertheless, not a few large Buddhist temples and Sinto shrines have been built since the Meizi Era. They have all been constructed following traditional Japanese treatment, and among these religious buildings the Meizi Shrine, Tōkyō, and Tyōsen-zingū, Keizyō, are the outstanding masterpieces.

The Nisi-hongan-zi Temple, Tōkyō, is a peculiar example which expresses Oriental taste, following the style of Indian Buddhistic architecture, in spite of using modern reinforced concrete in its construction.

(3) PRESERVATION OF OLD BUILDINGS

I wish to give here an excerpt from Dr. T. Sekino's essay which was read at the "World Engineering Congress" in Tōkyō in 1929:

"Nearly all buildings in Japan are made of wood, which easily becomes weathered and is moreover inflammable. It is a miracle to find that representative buildings of all periods have been preserved, without major gaps throughout the thirteen hundred years of our history. As these buildings are precious monuments of our civilization and art, the government issued the law for the 'Preservation of Old Shrines and Temples' in the 30th year of Meizi (1897), and registered important buildings belonging to them as 'Specially Protected Build-

ings,' granting a subsidy for their repair. Then, in the 4th year of Syōwa (1929), a new law for the 'Protection of National Monuments and Treasures' was promulgated, which is in the main an extension of the older law of 1897, and includes buildings belonging to the State, to public corporations, and even to private families among those liable to be placed under national protection. In this new law the denomination of 'National Monuments' is substituted for that of 'Specially Protected Buildings' used in the older law.

"We had already registered 1,116 buildings as 'Specially Protected Buildings' under the older law, and their number was to increase year by year. As the new law which is much wider in application can include, besides shrines and temples, castles, mausoleums, Confucian temples and schools, as well as private houses, the increase is bound to be much greater in future."

At present there are about 1,500 buildings registered as National Monuments.

In the Department of Education, there are official registers in which names, sites, construction, history and dimensions of the National Monuments are noted, and measured drawings and photographs are preserved together with them.



Imperial Household Museum, Tōkyō



Kabuki-za Theatre, Tōkyō

X. NOTED OLD BUILDINGS IN JAPAN

1. Ancient Period (-552 A.D.)

Sinto Shrines :

Izumo-Taisya, Ōtori-zinsya, Sumiyosi-zinsya, Ise-Daizingū. (See the Chapter on Sintō Shrines.)

2. Asuka Period (552-644)

Buddhist Temples :—

Kon-dō, *Gozyū-no-tō*, *Tyū-mon* and a part of *Kairō* of Hōryū-zi Temple, Nara Prefecture.

Sanzyū-no-tō of Hokki-zi Temple and Hōrin-zi Temple, near Hōryū-zi, Nara Prefecture.

3. Nara Period (645-783)

Buddhist Temples :—

Tō-tō of Yakusi-zi Temple, near Nara.

Hokke-dō and *Tengai-mon* of Tōdai-zi Temple, Nara.

Yume-dono and *Dempō-dō* of Hōryū-zi Tō-in, Hōryū-zi, Nara Prefecture.

Tō-tō and *Sai-tō* of Taima-zi Temple, Nara Prefecture.

Hon-dō of Sinyakusi-zi Temple, Nara

Kon-dō and *Kō-dō* of Tōsyōdai-zi Temple near Nara.

Hakkaku-dō of Eizan-zi Temple, Nara Prefecture.

4. Konin Period (784-897)

122~

Buddhist Temples :—
Kon-dō and *Gozyū-no-tō* of Murō-zi Temple, Murō, Nara Prefecture.

5. Huziwara Period (898-1185)

(A) Buddhist Temples :—

Gozyū-no-tō of Daigo-zi Temple, Kyōto.

Dai-kō-dō of Hōryū-zi Temple, Nara Prefecture.

Hon-dō of Zyōruri-zi Temple, Kyōto Prefecture.

Hō-dō of Byōdō-in Temple, Uji, Kyōto Prefecture.

Konziki-dō of Tyūson-zi Temple, Hiraizumi, Iwate Prefecture.

Hon-dō of Isiyama-dera Temple, Isiyama, Siga Prefecture.

Amida-dō of Hōkai-zi Temple, Kyōto Prefecture.

Amida-dō of Siramizu, Hukusima Prefecture.

Ko-dō of Kōryū-zi Temple, Kyōto.

Yakusi-dō of Daigo-zi Temple, Kyōto.

Nageire-dō of Sanbutu-zi Temple, Tottori Prefecture.

Hon-dō of Hūki-zi Temple, Ōita Prefecture.

Taisi-dō and *Sanmai-dō* of Kakurin-zi Temple, Hyōgo Prefecture.

(B) Sintō Shrines :—

Hon-den of Uzigami-zinsya, Uji, Kyōto Prefecture.

Rō-mon and *Kai-rō* of Kasuga-zinsya, Nara.

Kagura-den of Wakamiya in Kasuga-zinsya, Nara.

6. Kamakura Period (1186-1392)

(A) Buddhist Temples :—

(1) "Wa-yō" Style (of Former Periods)

Tahō-tō of Isiyama-dera Temple, Isiyama, Siga Prefecture.

fecture.

Hon-dō of Renge-ō-in Temple (so-called Sanzyū-sangen-dō) Kyōto.

Tahō-tō of Kongō-sanmai-in, Kongōbu-zi Temple, Mt. Kōya, Wakayama Prefecture.

Sanzyū-no-tō of Kōhuku-zi Temple, Nara.

Kantō-dō of Murō-zi Temple, Murō, Nara Prefecture.

Mandara-dō of Taima-zi Temple, Taima, Nara Prefecture.

Gozyū-no-tō of Kaizūsen-zi Temple, Kyōto Prefecture.

(2) "Kara-yō" Style

Syari-den of Engaku-zi Temple, Kamakura, Kanagawa Prefecture.

Zizō-dō of Syōhuku-zi Temple, Tōkyō Prefecture.

(3) "Tenziku-yō" Style

Nan-daimon of Tōdai-zi Temple, Nara.

(4) "Eclectic" Style

Hon-dō of Kansin-zi Temple, Ōsaka Prefecture.

(B) Sintō Shrines:—

Marōdo-zinsya of Itukusima-zinsya, Itukusima, Hiroshima Prefecture.

Honden of Zyūrokusyo-zinsya, Nara Prefecture.

7. Muromati Period (1393-1572)

(A) Buddhist Temples:—

(1) "Wa-yō" Style

Gozyū-no-tō and *Tōkon-dō* of Kōhuku-zi Temple, Nara.

Gozyū-no-tō of Hōkan-zi Temple, Kyōto.

(2) "Kara-yō" Style

San-mon of Tōhuku-zi Temple, Kyōto.

Kaizan-dō of Eiho-zi Temple, Gifu Prefecture.

Sanzyū-no-tō of Kōzyō-zi Temple, Hiroshima Prefecture.

(3) "Eclectic" Style

Hon-dō of Dōzyō-zi Temple, Wakayama Prefecture.

Hon-dō of Kakurin-zi Temple, Hyōgo Prefecture.

Nan-daimon of Hōryū-zi Temple, Nara Prefecture.

Dai-tō of Daidenpō-in Temple, Wakayama Prefecture.

Kon-dō of Kikō-zi Temple, near Nara.

Gozyū-no-tō of Rurikō-zi Temple, Yamaguti Prefecture.

(B) Sintō Shrines:—

Hon-den and *Hai-den* of Kibitu-zinsya, Okayama Prefecture.

Hon-den of Take-migumari-zinsya, Ōsaka Prefecture.

(C) Villas:—

Kin-kaku of Rokuon-zi Temple, Kyōto.

Ginkaku and *Tōgu-dō* of Zisyō-zi Temple, Kyōto.

8. Momoyama Period (1573-1614)

(A) Buddhist Temples:—

Kon-dō of Tō-zi Temple, Kyōto.

Zuigan-zi Temple, near Sendai.

Kara-mon of Daitoku-zi Temple, Kyōto.

(B) Sintō Shrines:—

Hon-den of Kitano-zinsya, Kyōto.

Hon-den of Ōsaki-hatiman-zinsya, Sendai.

(C) Castles:—

(See the Chapter on Castles.)

(D) Mansions:—

Sanbō-in of Daigo-zi Temple, Kyōto.

Kyaku-den of Kōzyō-in and Kangaku-in of Onzyō-zi Temple, Ōtu, Siga Prefecture.

Kyaku-den of Kyōō-gokoku-zi (Tō-zi) Temple, Kyōto.

(E) *Tya-situ* :—

(See the Chapter on *Tya-situ*.)

9. Edo Period (1615–1867)

(A) *Byō* :—

Tōsyō-gū of Kunō-zan, Sizuoka Prefecture.

Tōsyō-gū of Nikkō, Nikkō.

Byō of Tokugawa Syōgunates at Ueno and Siba, Tōkyō.

(B) Buddhist Temples :—

Gozyū-no-tō of Kan-ei-zi Temple, Ueno, Tōkyō.

Hon-dō and *Gozyū-no-tō* of Sensō-zi Temple, Asakusa, Tōkyō.

Gozyū-no-tō of Tō-zi Temple, Kyōto.

Konpon-tyūdō and *Dai-kōdō* of Enryaku-zi Temple, Mt. Hiei.

Daibutu-dō of Tōdai-zi Temple, Nara.

Hon-dō of Zenkō-zi Temple, Nagano.

Manpuku-zi Temple, Uzi, Kyōto Prefecture.

(C) Sintō Shrines :—

Hon-den of Yasaka-zinsya, Kyōto.

Hon-den of Hie-zinsya, Tōkyō.

(D) Castles :—

Edo-zyō Castle (now Imperial Palace of Tōkyō).

Nizyō-zyō Castle, Kyōto.

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